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FRENCH ART

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BEING

A BIOGRAPHICAL HISTORY OF ART IN FRANCE, FROM THE EARLIEST PERIOD TO AND INCLUDING THE SALON OF 1882.

BY

LOUIS VIARDOT

AND OTHER WRITERS.

EDITED BY WM. A. ARMSTRONG.

2

VOL. II.

PHILADELPHIA:

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1883.

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A COMPLETE HISTORY OF FRENCH ART.

THE VIDETTE.
From the original painting, by M. Meissonier, in the collection of M Stewart, Paris.

WERE we to search for an appropriate starting point for a history of Contemporary French Art, surely none better could be found than that grand world-tournament, the Universal Exposition of 1878, which brought forward in its fullness and strength all that was greatest, most beautiful and most characteristic in the products of this brilliant and versatile school. The Official Catalogue of Awards at the Exposition bears on its opening pages an assemblage of names that form a splendid constellation in the firmament of art. Before repeating these names, it is but just to say that some of the foremost artists, by their acceptance of a place on the Jury of Awards, barred themselves from participation in the honors bestowed. Among these are Paul Baudry, Léon Bonnat, Jules Bréton, Antoine Hébert, Joseph-Nicholas Robert-Fleury, Charles François Jalabert, Theodore Charles Gruyer, and Jean Paul Laurens.

Leading the roll of fame, then, we find, under *Rappels of the Medal of Honor*, the renowned names of Alexandre Cabanel, Jean Léon Gèrome, and Jean Louis Ernest Meissonier. Next, as recipients of the *Medal of Honor*, come William Adolphe Bouguereau and François Louis Français. Alexandre Bida was honored with a *Rappel of the Medal of the First Class*, and *Medals of the First Class* were awarded to Charles Busson, Émile Breton, Jules Delaunay, Paul Dubois, Léon Glaize, Jean-Jacques Henner, Jules Lefebvre, Émile Lévy, Henri Lévy, Tony Robert-Fleury, Philippe Rousseau, Émile Van Marcke, and Antoine Vollon. Recipients of *Medals of the Second Class* were Camille Bernier, Paul-Joseph Blanc, Gustave-Rodolphe-Clarence Boulanger, Pierre August Cot, Paul Alfred de Curzon, Édouard Dubufe, Carolus Duran, Jules Goupil, Henri Harpignies, Mlle. Nélie Jacquemart, Alexandre Louis Lenoir, Gustave Moreau, Louis Germain Pelouse, and Eugène-Romain Thirion.

Our second volume will appropriately begin with notices of the trio whose names head this illustrious list, under "Rappels de Médailles d'Honneur."

MEISSONIER (JEAN LOUIS ERNEST), was born at Lyons, in or about the year 1813. He began his studies at a very early age, of course in Paris, and equally of course under the master of his choice — M. Léon Cogniet. His success, as soon as he emerged from his state of pupilage, was

immediate; and he was in his mature years established as one of the representative, expressive, and typical talents of the Second Empire. Whatever may be M. Meissonier's present attachment to the Republic, it was under a military empire that his gifts found their fittest development, and in the Emperor himself he had an admirer and an enthusiastic patron His *début*, however, dates back to a time before the coup d'état, having taken place in the year 1836, when he exhibited *The Little Messenger*. From that day his fame steadily increased until it reached the point of eminence which it has steadily held. His pictures at the Salon never fail to attract their crowd year by year and decade by decade, while such of his precious canvases as find their way to Pall Mall or Covent Garden find an equal enthusiasm, *The Fight* being, perhaps, the best known and most popular in England, and with reason, for it belongs to the reigning family, through the graceful gift of the late Emperor to the Prince Consort. The picture represents, as our readers are probably aware, a sudden and passionate quarrel outside a wine-shop; the combatants are tearing away from the hands of the bystanders, in order to get at each other's throats, and hardly ever in the whole history of art has movement in its impulse, directness and sincerity been more energetically rendered; both men mean what they are doing, nor are their companions playing at holding them back, for their "principals" have drawn their knives, and a moment will bear the decision of life or death. This wonderful picture, be it remembered, was produced by a pencil which had been almost entirely devoted to subjects of repose. Another celebrated out-of-door work is *The Game at Bowls;* and yet another, *The Portrait of a Sergeant*, a brilliant study of a figure in light. *Napoleon III. at Solferino* was the result of the Italian campaign, which M. Meissonier made with the Imperial army for artistic purposes; this picture and *The Emperor and his Staff* represent him in the collection of works by living French artists at the Palace of the Luxembourg. When the Empire which he had illustrated was unwittingly drawing to a close, the great artist again followed the army, this time to the ill-fated fortress of Metz, where he barely escaped sharing the fortunes of the siege by a timely flight to Paris. After this he served as a volunteer until the final peace, sharing in this the patriotism of Regnault, De Neuville and so many less celebrated, but no less valiant artists. To this experience of M. Meissonier's life is due the intention which he is said to have formed of painting a work, not only colossal in size, but allegorical in subject, in which France is to be lying prostrate and bleeding under the shadow of a hovering and unclean Prussian eagle, while the body of young Regnault is cast across her breast. Nothing could well be imagined more opposed to the moderate, keen and wholesome common sense of M. Meissonier's long course of artistic invention. If this eminently clever artist intends by the proposed composition to prove to the world that he is possessed of lofty imagination and sublimity of mind, he is hardly likely to succeed, the intended group being surely as commonplace as his real and familiar scenes are distinguished; and if the colossal scale on which he promises, or threatens, to work is meant as an answer to those critics who are supposed to have reproached him with his miniature-painting, here also we cannot avoid the conclusion that his purpose will not be fulfilled. M. Meissonier has painted some half-dozen pictures on a scale quite considerable enough to convince the world of his ability in that matter; but no critics whose opinion could be of value to him have ever cast the smallness of his work in his teeth, for the reason upon which we have already insisted, that in scale only is his painting small, and never in spirit, grasp or execution. But in the practice of allegorical or ideal art of the "grand style" M. Meissonier would deprive the world of the enjoyment of that exquisitely intelligent tact by which he unites his *types* and *times*. It is well known that he has a theory with regard to the alteration of the human frame, features and expression with the alteration of the epoch,

and the change of customs and life. We are inclined decidedly to consider that his hypothesis may be sound. It is impossible, for instance, to avoid the belief that the contemporary city man of business is, in face, gait, bearing and build, the outcome of modern life; that the cockney shopkeeper of to-day is in physique different from anything which existed in the time of Chaucer; that the last century produced a type of masculine beauty — high-bred in feature, clear and clean in the finish of jaw, mouth and brows — which has altogether disappeared from the London of our times. So persuaded is M. Meissonier of the truth of his theory that he will not choose a model for any historical subject from the common types which surround him; he waits until chance shows him a face and figure which have, in Darwinian phrase, "reverted" to the epoch on which he is at work; such are generally to be found here and there — "survivals" and "reversions" which make even the non-artistic exclaim, "What a mediæval face!" or, "What an admirable barbaric head!" To this precision of choice, and to the observation and thought which have enabled him to practice it, are due M. Meissonier's ease, naturalness and fitness — qualities which place his work at an incalculable distance from the "costume groups" of the novice. But if he takes infinite pains in choosing his models himself, in the same proportion does he abstain from choosing his models' positions. Acting on the principle that a man's attitudes are a part of himself and proper to the build of his person and the temper of his mind, M. Meissonier waits patiently, sketch-book in hand, until his sitter shall have forgotten himself sufficiently to fall into the attitude of nature; and it is not until after this has been secured that art sets to work at the important task of composing nature pictorially.

M. Meissonier's conscientiousness is satisfactorily obvious, and proverbial throughout Europe. Those who are inclined to appraise a painter's work by translating its value into its price are fond of telling us at what rate the wonderful French miniaturist in oils works by the square inch; the result of the calculation has escaped our memory, but we believe it shows a sum so considerable that if any one had a fancy for setting a little bit of Meissonier in a ring or scarf-pin, as an enthusiastic artist once wished that he could set small pieces of Titian's or Tintoretto's color, the result would be a *parure* almost as costly (even according to the arbitrary gauge of money) as if it were composed of precious stones instead of precious paints.

M. Meissonier has turned his solid successes to account in the way most delightful to the greater number of men of taste, by making himself master of a monumental house — a house, moreover, which may be spoken of among the artist's works, inasmuch as he with his own hand designed every detail of ornament, as well as the architectural mass of the building, and even superintended the exact and finished laying of its stones. It stands close to the Parc Monceau, and is in the style of the Italian Renaissance. English taste, when it has the free play which practically unlimited resources alone can give, is apt to be rather more severe and to tend towards the models of the thirteenth century; but the glories of the Renaissance are generally antique enough for the French *dilettante*, and a painter is not unnaturally inclined to place even his architectural ideal in the age which saw the climax and culmination of his own art of color. M. Meissonier's studio is a hall of entirely Italian magnitude — as large as the vaulted *sala* which occupies half the "noble" (first) story of a Genoese palace. One of the owner's pictures upon its easel would, indeed, look grotesquely out of proportion in such a room, but that this is the studio only in name; a smaller chamber within the first is the artist's real *sanctum sanctorum*. At his country home, at Poissy, M. Meissonier lives near his son and pupil, who is himself established in the artistic career with so much success that he was, in 1866, the gainer of a medal. Among the father's decorations may be mentioned the Commandership of the Legion of

Honour, and a grand medal of honour given by Napoleon III. in that year of Imperial distinctions, 1867; he was elected Member of the Institute in 1861, and is one of the five honorary foreign Royal Academicians of England. Nothing like a catalogue of his works is possible here, so numerous are they; but a glance at the prices which a few of them have realized may interest our readers. We translate the francs, and in many cases the dollars, into pounds sterling. *The Amused Cavalier* (7¼ centimètres by 5) sold in New York for £620; *A Dream* for £833; *Soldiers at Cards* (8 centimètres by 10) for £2,300; *The Cavalry Charge* for £6,250; *Marshal Saxe and his Staff* (8 centimètres by 9) for £1,720; and the picture called "1807," of which we have been unable to obtain the dimensions, was bought by the late Mr. Stewart, of New York, for a sum exceeding £12,500. The last-named work offers a striking example of that extreme conscientiousness, combined with a certain lack of dramatic imagination, of which mention has already been made. The picture shows a charge of cuirassiers at what was probably (for the laconic title does not exactly inform us) the battle of Friedland. M. Meissonier was not satisfied with watching the action of cavalry in the momentary manner with which most artists are obliged to content themselves; he had a trainway laid down, along which he was propelled at the same rate of speed as that of a horse which charged at his side; the artist, keeping up with his model, was able to observe every movement of muscle and sinew. In spite, however, of these infinite pains, the stationary group of *The Emperor and his Staff*, drawn up on a neighboring eminence, is more excellent in truth and nature — as regards the horses at least — than that of the cuirassiers. What is admirable in the latter is the action of the men, who cheer and salute with real impulse, swiftness and intensity. This is a true picture of war, painted without bloodshed, yet without conventionality or insincerity. Another instance of this great artist's laborious observations from nature is to be found in *The Retreat of Napoleon after the Leipsic Campaign*, where the Emperor and his staff are slowly riding through deep snow. M. Meissonier is said to have contracted a severe complaint in making his studies from horses which were led to and fro for hours through depths of snow and mud. His reward is that he has drawn a group walking with more truth of action and movement than can perhaps be found in any other picture in the world.

M. Meissonier, it is believed, has only once in his life painted a woman's figure. No one will marvel at M. Meissonier's peculiarity in this respect who remembers that he is, if not exclusively, yet chiefly, a military painter. There are plenty of artists who will give us tenderness, pathos, dreams, and the ideal; let us thank him who is content to give us the real, finely understood, delicately perceived, triumphantly mastered.

It only remains to be added, for the information of the many admirers of M. Meissonier on this side of the Atlantic, that the publication of a large album of his works, reproduced by the heliogravure process, has been commenced. This album is being brought out under the artist's personal supervision, and will include about one hundred and fifty of his finest pictures. MM. Lecadre et Cie. of Paris are the publishers to whom the world is indebted for this important undertaking. It is characteristic of M. Meissonier's love of precision that he has hitherto favored photographic processes rather than the burin for the reproduction of his pictures.

GÉRÔME (JEAN LEON), was born at Vesoul, in 1824. M. Gérôme, after receiving a substantial education, came to Paris in his twentieth year, and entered the studio of Paul Delaroche. He competed, without success, for the great prize of the School of the Fine Arts, and set off on his own account towards Italy, to accompany his master, who intended to remain there for several years. He began to paint pictures early without wasting labor upon protracted school-studies, which often

remain unfruitful for those who enter late the practical career of painting. M. Gérôme never experienced the struggles and discouragement which seem ordinarily inseparable from a *début*. *Le Combat de Coqs*, his first picture, was a triumph, and on the day of the opening of the Salon his reputation was made before evening. The Romantic ardor had lived its day; everybody was tired of the middle ages and scenes of horror; but it was just the same with classical subjects, and David's last pupils were men of too little talent to excite the public interest. M. Gérôme brought in a new element: here was a Grecian scene, it is true. but there were in it a naïveté and a naturalness the secret of which had long been lost. A group of artists immediately threw themselves on the same track, so that from the very first M. Gérôme was considered as head of a school. He continued to paint in this manner for some time, and it will be remembered what a sensation was produced by his charming little picture of *Bacchus et l'Amour Ivres*. His studies in antiquity gave us, in 1852, a landscape, *Les Temples de Paestum*, in which his feeling for the picturesque was revealed for the first time.

L'Interieur Grec, *Le Socrate venant chercher Alcibiade chez Aspasie*, *Le Roi Candaule*, are proofs of the archæological studies of an artist anxious to represent the habits and accessories of antique life with the utmost fidelity. When he has to do with the Roman world. M. Gérôme seems willing to take a wider range; *Les Deux Augures* shows genuine humor, whilst *La Mort Cæsar* and *Les Gladiateurs* have, in spite of their small dimensions. all the importance of large historical pictures. The death of Cæsar has been painted by the artist under two different aspects. In the picture exhibited in 1859, the life-size figure of Cæsar is alone. lying stretched at the foot of Pompey's statue. Another composition of the painter, rendered popular by photography, shows us the senators leaving the empty hall in a body, whilst one of them protests by remaining seated on his bench. The dramatic sentiment is much more powerful here than in the first conception.

Le Combat de Gladiateurs is one of M. Gérôme's best pictures. The Roman world of the decadence is there in its entirety; the Emperor Vitellius, big, fat, obese, looks down with indifference upon the human butchery that he is offering as a spectacle to the Roman people. All round the circus the crowd eagerly watches the gladiators, who pass before the Emperor and pronounce the usual formula, "Ave, Cæsar! morituri te salutant." A combat has already taken place, and with their enormous hooks deeply struck in the flesh of the dead victims, the serving-men of the circus drag them along the sand to clear the arena. The immense velarium is stretched over the amphitheatre to shade the spectators from the sun. M. Gérôme has no prejudice, and, when it is necessary, renders modern custom without being repulsed by its anti-picturesqueness. In *La Mort du Marechal Ney*, whose body, stretched in the mud under a wall, is left there by the platoon of soldiers who have just shot him, the hat which has rolled away adds to the dreadful impression of the scene by the reality and actuality it gives to the subject. It was the artist's intention to paint, as a pendant to this picture, *La Mort du Duc d'Enghien*, and it is to be regretted that this project was not realized; it would have deprived the first picture of the political meaning assigned to it by a portion of the French press.

Of all the pictures of contemporary life painted by the artist, none is so popular as *Le Duel au sortir d' un Bal Masqué*. The drama is pathetic, the composition easy to understand, and these are qualities always appreciated by the public. A quarrel has occurred during the ball, and, without taking time to change their costumes, the dancers have come on the ground. Pierrot has received a death-wound and falls into Crispin's arms. Whilst the Chinois and Domino come to the aid of their unlucky friend, L'Osage, who has killed Pierrot, throws away his rapier, and one of his seconds

hurries him towards the carriages. Snow has fallen during the night, and the trees of the wood, all bare and leafless, present a mournful aspect in perfect harmony with the subject. This picture has been the more noticed on account of the scarcity of scenes taken from French or contemporary life to be found in the works of the painter.

It is from Egypt that M. Gérôme has drawn the greater part of his picturesque inspirations. Sometimes attractive, sometimes repulsive, but always instructive, he shows the East under all its different aspects. Look at this boat, slowly gliding on the Nile; the weather is fine, the sky pure, the water calm, and everything in nature invites to soft dreaming. Still, in this boat, rowed in cadence by two vigorous Africans, a drama is being acted. A man is there laid athwart, with his feet and hands closely tied: it is *Le Prisonnier;* some village major, who has not paid the taxes, and who is going to be beaten to death, unless he is ready to pay twenty times over what he owes. And whilst the wretch is thinking of what awaits him, a mocking and pitiless Arnaut bends towards him and sings some ironical couplets, accompanied by the Oriental guitar.

The artist is fond of these contrasts: in the *Porte d'une Mosque*, at the Universal Exhibition of 1867, the total unconcern of the soldier guarding the human heads heaped up by Turkish cruelty is certainly hideous; those Beys who have just been beheaded through some caprice of their master do not disturb him in the least, and he keeps his guard with the sinister tranquillity of one accustomed to such sights. Although M. Gérôme has a great taste for dramatic subjects, the East has revealed to him other things besides capital executions. Nothing escapes him in the custom of the country that he studies. Let us take a walk in the streets of Cairo: here is a marchand ambulant, carrying a long Arab gun, an old Moorish helmet, and rags of all colors, and loudly advertising his goods in a narrow street, encumbered by lazy groups of people and dogs in quest of something to eat. If the old clothes do not tempt you, you will find in M. Gérôme's pictures another sort of merchandize, and he will exhibit before you his *Marché d'Esclaves.* You will see there some young girls to be sold; and it appears that cheating is possible even in this kind of business, since the merchant thinks it necessary to prove the good qualities of his merchandize by allowing an old sheik to examine it at leisure, and to inspect the teeth with as much gravity as if it were a valuable horse.

M. Gérôme has visited Egypt several times, and has even penetrated as far as Arabia Petræa: the East is familiar to him, and he renders the types of the country with peculiar skill. M. Gérôme has attempted heroic painting with his *Apothéose d'Auguste*, in the Universal Exhibition of 1855, but this immense picture did not meet with the degree of success anticipated by the artist.

Criticism, sometimes harsh when it deals with M. Gérôme, reproaches him with the frequently metallic quality of his flesh-tints and the crudity of tone which spoils the harmony of his pictures. But if the public welcomes his works with such marked sympathy, in spite of the strictures of the press, it is because it sees in them qualities essentially French: clearness in composition, ingenuity in arrangement, taste in costume, and precision in workmanship. It has been said of M. Gérôme, "Ce n'est pas un peintre, c'est un homme d'esprit qui peint." It would be more just to say, he is an intelligent, fertile and versatile painter, in whom the faculty of invention takes precedence of all his other qualities.

CABANEL (ALEXANDRE), born at Montpelier, 1823, was a pupil of M. Picot, and attracted remark at the Salon of 1844 by his *Agony of Christ in the Garden of Gethsemane.* The following year he obtained the second grand prize of painting for his *Jesus in the Prætorium*, and, in consequence of

a vacancy, secured the benefits of the Prize of Rome. On his return from Rome, he exhibited, from 1850 to 1853, among other works, *Saint John* and the *Death of Moses.* Subsequently he accepted a commission to paint for the Hotel de Ville medallions of *The Twelve Months.* He has since exhibited, *The Christian Martyr, Glorification of Saint Louis, Autumn Evening* (1855); *Othello Narrating his Conflicts, Michael Angelo* (1857); *Mary Magdalen, Nymph Carried off by a Faun, The Florentine Poet* (1861); *Birth of Venus* (1863); *Paradise Lost* (1867); *Tamar* (1875); *The Sulamite* (1876); *Lucrece and Sextus Tarquin* (1877); *Phédre* (1880); *Portia* (1881). These are but a few of the productions of this prolific master.

M. Cabanel obtained a second medal in 1852; a first medal and the decoration of the Legion of Honour in 1855; and the Medal of Honour in 1865. In 1864 he was made officer of the Legion of Honour. Says Louis Énault, in his critical notice of the Salon of 1881: "Recipient of the Grand Prize of Rome, Member of the Institute, Commander of the Legion of Honour, Professor in the School of the Fine Arts, charged with important works for the State, Cabanel has been for many years among us the official representative of painting. And he has all the qualifications for this office,—knowledge, taste and a critical sense. He has, moreover, the solemnity, not only of a great painter, but of a pontiff: he lacks only the robe and the mitre. His easel is as sacred to him as an altar." The critic, Olivier Merson, observes, in praise of Cabanel, that during the twenty years since his *début,* he has maintained "without distraction, without faltering and without a doubt," the high standard of his art. "The talent of M. Cabanel suffers no eclipse. Master of all technical resources and difficulties, and finding distinction and elegance without seeking them, he unites a charming softness of execution to the most serious qualities of the artist." Cabanel is equally eminent in portraiture and in genre and historical subjects. Says Théophile Gautier: "Any other painter than M. Cabanel, taking the line of the pretty, would perhaps disturb us a little; but his grace is the grace of strength; and in order to be convinced of this, it is sufficient to think of that imposing and Michael-Angelesque picture, the *Death of Moses.*"

M. Cabanel is endowed with rare social graces, and attaches to him, by strong ties of affection and gratitude, his numerous pupils, whom, we are told, "he loves more as children than as scholars."

BOUGUEREAU (WILLIAM ADOLPHE). Born at La Rochelle, in 1825. He was sent, when very young, to the College of Pons, where he soon exhibited a decided taste for drawing. At that time French painters were divided into two camps, and in a state of warfare in the name of Art. Some of them, following M. Ingres' banner, contend for line before everything else, and reproached their adversaries with neglecting the essential point of art, which is Form; others, who had taken Eugene Delacroix for their chief, professed a decided aversion for the classical teaching of the schools, and placed the power of improvisation and coloring above all else. The drawing-master at the College of Pons was a bigoted Ingreste, and his immature pupil imbibed from him the idea that there is no safety out of classical education, and that powerful brush-work is a crime in painting.

Having completed his preparatory studies, young Bouguereau was sent to Bordeaux, and placed in a business house. He got leave, however, to attend the school of painting directed by M. Alaux, for two hours a day. The greater part of the young men in this school greeted with sarcasms the amateur who could only devote to art his spare moments; but when, in the competition at the end of the year, Bouguereau was selected for the prize, the emotion reached its climax: there was a riot in the school, and a formal protest was offered by some of the pupils; still the decision remained unaltered.

Bouguereau now informed his parents that he had decided to become a painter. His family opposed no obstacles, but told him that, as they were unable to provide for his wants, he would have to manage his own affairs as he best could. He went to Saintonge, where he began to paint portraits at $3.00 each. These portraits, it may be supposed, were good likenesses, for they brought him in a short time many customers. When he had put by $180, he went to Paris and entered the studio of Picot. The School of Fine Arts was soon open to him, where, after winning all the medals, he was admitted to the *concours des loges*, and received a second prize in 1848.

While painting portraits to supply his wants, Bouguereau produced a picture, *The Death Angel*, which was exhibited in the Salon of 1849. The composition of this picture is not without a certain kind of austere grandeur, but it is executed with a rudeness of handling very far from the smooth manner afterwards adopted by the artist. In 1850 he won the Prize of Rome. *The Canephoræ*, *An Idyl*, *Jews Led into Captivity*, *Combat of the Centaurs and the Lapithæ*, sent to Paris successively, as proof of his studies in Italy, were generally appreciated. Still the great reputation of the artist dates only from 1854, when his large canvas, *The Body of Saint Cecilia Borne to the Catacombs*, was exhibited in the Salon and purchased for the Luxembourg.

At that time, M. Bartolony commissioned Bouguereau to decorate his drawing-room, and the artist showed in the conception of this work a feeling for decoration which at once placed him in the first rank among painters of this class, and procured him other orders. His decorative paintings in the churches of Ste. Clothilde and St. Augustin show an artist strengthened by serious studies and capable of treating subjects of every class. Mythological themes, however, please him most. His *Love Wounded*, in the Salon of 1858; *Antique Pastoral; Remorse of Orestes; Love Trying his Arrows; The Age of Gold; The Toilet of Venus; The Flute Lesson; Nymphs and Satyrs*, in the Salon of 1873, indicate his taste for antiquity.

The refinement, perhaps artificial, that M. Bouguereau lends to his peasant-women is one of the principal causes of his success. His *Young Girl Carrying a Lamb* conveys a very just idea of his manner of understanding a genre picture. To be inclined to paint pretty faces is surely not a grave defect, and yet the often excessive severity of French criticism towards M. Bouguereau bears almost in every case upon the prettiness of his faces or the rather conventional cleanliness of his execution. Rusticity is not with this painter an instinctive sentiment, and if he paints a patched petticoat he yet suggests an exquisitely clean figure; the naked feet he gives to his peasant-women seem to be made rather for elegant boots than for rude *sabots;* in a word, it is as if the princesses transformed into rustics by the magic wand in the fairy-tales had come to be models for his pictures rather than the fat-cheeked lasses whose skin is scorched by the sun, and whose shoulders are accustomed to heavy burdens. But having made this reserve, it must be acknowledged that whether he paints mythological subjects or rustic scenes, M. Bouguereau always exhibits three qualities which justify his reputation: knowledge, taste, and refinement. Among his later works are *Birth of Venus*, and *Young Bohemians* (1879); *Flagellation of Christ*, and *Young Girl Defending Herself Against Love* (1880); *The Virgin and Angels*, and *Aurora* (1881). M. Bouguereau obtained a medal of the second class in 1855, one of the first class in 1857, a medal of the third class at the Universal Exposition in 1867, and a Medal of Honour at the Universal Exposition of 1878. He was named chevalier of the Legion of Honour in 1859, made officer in 1876, and in the latter year was elected a member of the Academy of Fine Arts.

FRANÇAIS (FRANÇOIS LOUIS). Born at Plombières, 1814. When fifteen years old he went to Paris and obtained employment in a book-store, beginning at the same time the study of drawing. After five years of struggle he secured a comfortable livelihood, and established a reputation by his designs on wood and works in lithography. He now began to study painting, and in 1837 he exhibited his first landscape, painted jointly with H. Barron,—*A Song under the Willows.* Among his subsequent works may be named: *End of Winter*, now in the Luxembourg, and *A Path through the Grain* (1853); *Orpheus* (1863); *Country House* (1867); *Valley of Munster* (1868); *Mont Blanc seen from Sainte-Cergues* (1869); *Daphnis and Chloe* (1872); *The Mirror of Scey—Nightfall* (1875); *Morning* (1879); *Highway to Combs-la-Ville*, and *Evening* (1880); *The Ave Maria at Castel-Gandolfo, near Rome* (1881). M. François' mural paintings in the Chapelle des Baptêmes in the Church of the Trinity, Paris, have been highly praised, as also were his illustrative designs for "La Tourraine." René Ménard pays the artist this tribute: "He has sought to translate the varied impressions which he has received in different countries. The Campagna of Rome or the environs of Paris, the coasts of Brittany or the cascades of Switzerland are, turn by turn, analyzed and rendered with the vigorous exactness of a portrait. Each locality retains its own charm, and the artist seems to efface himself, in order to identify himself with the nature he endeavors to represent." M. Français obtained a third class medal in 1841, first medals in 1848, 1855, and 1867, and a Medal of Honor at the Universal Exposition of 1878. He was made chevalier of the Legion of Honour in 1853, and officer in 1867.

BRETON (JULE-ADOLPHE-AIMÉ-LOUIS). Born at Courrières, May 1, 1827. Pupil of Drolling and of M. F. Devigne. Among his numerous and valued works are: *The Benediction of the Grain* (1857); *Evening* (1861); *The Weed-Gatherers* (1861); *Women Digging Potatoes* (1868); *A Gleaner* (1877). Speaking of the *Benediction*, Mr. P. G. Hamerton says it "is technically a work of singular importance in modern art for its almost perfect interpretation of sunshine." The artist he characterizes as "a true poet and true painter, with an infusion of delicate humor which reaches our sympathies at once." "There is with M. Breton," says Théophile Gautier, "a profound sentiment for rustic beauty which separates him from vulgar peasant-makers. This *artiste*, truly worthy of a title too lavishly used in this day, has comprehended the grave, serious and vigorous poetry of the country, which he expresses with love, respect and sincerity."

M. Breton obtained a medal of the third class in 1855; one of the second class in 1857; in 1859 one of the first class, with a *rappel* in 1861; another of the first class at the Universal Exposition of 1867, and the Medal of Honour in 1872. Decorated with the Legion of Honour July 3, 1861, he was promoted to the rank of officer June 29, 1867. He published, in 1876, a volume of poetical works, entitled "The Fields and the Sea," which was well received.

BRETON (ÉMILE-ADÉLARD), brother and pupil of Jules Breton, was born at Courrières. He exhibited in 1861 three landscapes: *Morning Effect*, *Sunset*, and *Autumn*. His subsequent works are similar in subject, including *A Storm* (1864); *A Pond* (1868); *Entrance to a Village* (1869); *Twilight*, and *A Winter Night* (1874); *Sunset at Sea* (1880); *The Old Willows*, and *The Frost* (1881). Says Réne Ménard: "Pictures like those of Émile Breton charm by a mixture of poetry and reality: his moonlight effects and winter scenes assign to him an eminent position among our best painters." M. Émile Breton obtained medals in 1866, 1867, and 1868, one at the Centennial Exhibition, Philadelphia, in 1876, and a medal of the first class at the Universal Exposition of 1878.

BONNAT (JOSEPH-FLORENTIN-LÉON), born at Bayonne (Basses-Pyrénées), June 20, 1833. Pupil of Frederick de Madrazo and Léon Cogniet. He obtained in 1857 the second grand Prize of Rome for his *Resurrection of Lazarus.* His picture of *Pasqua Maria* (a little Italian figure), exhibited in 1863, charmed every one, and placed the artist at once among the most appreciated painters of the day. M. Bonnat's works of this class evince not only a love of sunshine and of the picturesque, but a tender and graceful sentiment, as in *The First Steps of Infancy* (1874), and *La Tenerezza.* But although he won his celebrity by small *genre* pictures, M. Bonnat has essayed the loftiest and most serious subjects. His *Assumption,* painted in 1869 for the Church of St. Andrew, in Bayonne, secured for him the Grand Medal of Honour. His *Christ on the Cross* (1874), excited general remark for its tremendous force, but almost repellant realism. It was regarded as a revolutionary manifesto. Among his other works are: *The Good Samaritan* (1859); *Adam and Eve Discovering the Dead Body of Abel* (1860); *Negro Barber at Suez, Wrestling of Jacob* (1876); *Portrait of M. Thiers* (1877); *Job* (1880). The portrait of M. Thiers, a pronounced success, derived additional importance from the death of the illustrious subject three months after its execution. M. Bonnat obtained medals of the second class in 1861 and 1867; the Medal of Honour in 1869; was decorated with the Legion of Honour in 1867, at the close of the Universal Exposition, and promoted to the rank of officer July 7, 1874.

LAURENS (JEAN-PAUL). Born at Fourquevaux (Haute-Garonne), March 29, 1838, of a family of farmers. Having manifested, at an early age, a decided predilection for art, he was placed in the School of Fine Arts at Toulouse, and subsequently became a pupil of Messrs. Léon Cogniet and Bida. He made his *début* at the Salon of 1863, with the *Death of Cato of Utica,* and has since exhibited: *The Death of Tiberius* (1864); *Hamlet* (1865), and *After the Ball* (1866). Since the Salon of 1872, M. Laurens has achieved popularity, and some of his paintings have become celebrated, such as *Death of the Duke of Enghien, Pope Formosa and Stephen VII.* (1872), and especially *The Austrian Staff at the Death-bed of Marceau* (1877), which has been copied by engravings and photographs. M. Laurens painted the *Death of Sainte Geneviève,* in the Pantheon at Paris; and *St. Bruno Refusing the Gifts of Roger, Count of Calabria,* in the Church of Notre Dame-in-the-Fields. He also designed important series of compositions for editions *de luxe* of "The Invitation" and "Merovingian Tales." Speaking of the celebrated *Death-bed of Marceau,* Mario Proth says: "This magnificent picture is better than an apotheosis: it is a transfiguration. The drawing of Laurens has never been more firm and well-sustained, his arrangement never more perfect, and his execution more masterly. . . . The universal suffrage, as just in art as in politics, has recognized and proclaimed immediately in this work, not only one of the incontestable glories of the modern school, but still more, one of the most noble pages of history which the immense, eternal, invincible French Revolution inspired." M. Laurens obtained a medal in 1869, a medal of the first class in 1872, and the Medal of Honour in 1877. He was decorated with the Legion of Honour August 16, 1874, and promoted to the rank of officer October 20, 1878.

BASTIEN-LEPAGE (JULES). Born at Damvillers, November 1, 1850. His parents, though intelligent, were of the peasant class, and poor. Jules early showed a proclivity for drawing, and at the Verdun Seminary, from his ninth to his sixteenth year, easily took all the prizes in that branch of study. When sixteen years of age, he went to Paris, and began to study painting. In order to relieve his family from the burden of his support, he obtained employment in the postal service, beginning work daily at three o'clock in the morning. After eight months of such labor, exhaustion

and the necessary neglect of his art-work, obliged him to relinquish this position, and he returned to his home, and there spent the holidays in study. Returning to Paris, he entered the studio of Cabanel, and in a few months passed number one in the competition at the School of the Fine Arts, and at the municipal course of drawing in the Rue de l'École de Médicine. About the same time (1870) he made his *début* at the Salon with the portrait of a friend. At the outbreak of the war he enlisted in a company of *francs-tireurs*, serving faithfully till the armistice. After the Commune (during which he had been painting at his home in Damvillers), he returned to Paris, and succeeded in procuring orders for some drawings for a fashion journal. As he was in need of money, he applied, with some excellent sketches, to the two principal illustrated papers for employment, but was rebuffed. In 1872 he painted, in the Watteau style, a picture of women in the woods attacked by a cloud of little "Loves," which was approved by Cabanel and praised by the critic Gonzague Privat, and the young artist disposed of it to a restaurant-keeper in exchange for meals for one year.

In 1873 he painted his *Grandfather's Portrait* and *The Song of Spring*, the latter representing a peasant woman resting by the roadside, after picking flowers. "Loves" with harps and pipes fly around her and she is enchanted by a delicious melody. Both pictures were exhibited in 1874, the *Portrait* being a marked success. The artist received a third-class medal, and the *Portrait* was purchased by the State. At this time the artist received his first important order, — the portrait of M. Hayem, — and his privations were henceforth at an end. In 1875 he exhibited *The First Communion* and the *Portrait of M. Hayem*, and secured a second-class medal. He next submitted, in competition for the Prize of Rome, *The Shepherds*. The Prize, however, was given to another competitor, against the judgment of nearly all the artists and students in Paris. When the painting of the successful rival was found decorated with a painted laurel-wreath, one of the students, with a genuine laurel-wreath in his hands, was borne aloft on the shoulders of the crowd, and the wreath was hung on Lepage's picture, amid loud applause and cries of "The real laurel for Bastien!" *The Shepherds* secured for the artist a third-class medal at the Universal Exposition of 1878. At the Salon of 1877 he exhibited *Portrait of M. Wallon*, *Portraits of My Parents;* in 1878, *The Hay-field*, and *Portrait of André Theuriet;* and in 1879, the *Portrait of Sarah Bernhardt*, which was highly praised and obtained for the author the cross of the Legion of Honour. Lepage's *Joan of Arc*, exhibited in 1880, has commanded much attention as a work of unusual seriousness and elevation. The representation of the Maid conflicts with the prevailing conception of her, but the simple dignity of the peasant-girl, and the rapt expression with which she stands in the homely farm-yard, listening to the heavenly voices, is singularly real and impressive. An American writer says: "He [Lepage] is of the same stock as Millet — as Joan herself; and he has put into this work [the *Joan*] all the devotion to home and kindred, all the romance, all the religious passion, of the class from which he springs."

NEUVILLE (ALPHONSE-MARIE-ADOLPHE DE). Born at Saint-Omer (Pas-de-Calais), May 31, 1836. Destined at first for the navy, and afterwards for the law, his artistic predilection finally prevailed, and he entered the studio of Picot, where, however, he remained but a short time. After the exhibition of his first picture, in 1859, *The Fifth Battalion of Foot-Chasseurs of the Battery of Gervais, June* 18, 1855, he received encouragement and counsel from Delacroix. The work which first secured for him the public favor was *The Chasseurs of the Guard*, exhibited in 1861. During the following few years, M. de Neuville's time was largely occupied (less from choice than necessity) in supplying designs for illustrated publications, to which department of art he has continued to devote

much labor, being almost as fruitful therein as Gustave Doré. The favorable opinion won by his painting of 1861 was enhanced by *An Episode of Magenta* (1864), followed, among other works, by *Advanced Picket* (1865); *Battle of San Lorenzo* (1867); *Death of General Espinasse* (1868); *Pioneers of the Advanced Guard Fording a River* (1869); *Buglers of Foot-Chasseurs and Infantry* (1870); *Bivouac in Front of the Bourget* (1872); *The Last Cartridges* (1873), a dramatic episode, which the engraver, photographer and even the theatre have made popular; *Battle on a Railway* (1874); *A Surprise in the Environs of Metz, Attack by Fire on a Fortified House at Villersexel* (1875); *The Railway Foot-bridge of Styring Station, Battle of Forbach*, and *Portrait of M. P. Déroulède* (1877), etc. Like many others, M. de Neuville received a strong inspiration from the war of 1870–1, which has also furnished the subjects of his best pictures. Paul Mantz pronounces the *Attack on a House at Villersexel*, a masterpiece. Says M. E.-D. de Hauranne: "De Neuville has not perhaps the exactness and careful timidity of Detaille; but he has freedom, audacity, movement, truth of physiognomy, truth of gesture, truth of color, at the end of his brush, and all without visible effort. In a word, he has that entirely French quality, genius of action." M. de Neuville received a medal of the third class in 1859, one of the second class in 1861, and in 1873 received the decoration of the Legion of Honour.

DETAILLE (JEAN-BAPTISTE-ÉDOUARD). Born at Paris, October 5, 1848. When seventeen years of age, he entered the studio of Meissonier, whose favorite pupil he became. He made his *début* in 1867, with *A Corner of the Studio* of his master, a picture that attracted little notice. The following year, the *Halt of the Drummers* convinced the public that a man of exceptional powers had arrived. On the completion of this picture, Meissonier is reported to have said: "My boy, you can work by yourself now. I can teach you nothing more." On the outbreak of the Franco-Prussian war, M. Detaille enlisted as a soldier, and by the experience gained in camp and field ripened and perfected his already eminent abilities as a painter of military subjects. His first picture after the war, *The Conquerors* (1872), was excluded from the Salon on account of the offence it was calculated to give to the Germans. It represented some carts, drawn by lean horses, loaded with furniture, pictures and other movables, pillaged from houses near Paris; the vehicles being attended by soldiers and German-Jews, one of the latter carrying a picture and explaining its value to a soldier. Although barred from the Salon, the picture obtained a medal for the artist. *The Retreat* (1873); *Charge of the Ninth Cuirassiers at Morsbronn* (1874); *The Passing Regiment* (1875); *A Reconnoiter* (1876); *Salute to the Wounded* (1877); *Bonaparte in Egypt* (1878); *Distribution of Flags* (1881), steadily and solidly augmented his reputation. *The Passing Regiment* was especially praised. In order to secure the truthful lighting of his pictures, M. Detaille has covered the large court-yard of his house with glass, and there he arranges, by means of manikins and living models, the pictures which he transfers to his canvas with all the freshness and reality of life. Many of M. Detaille's paintings and sketches have been popularized by engraving and photography. He obtained medals in 1869 and 1870; a medal of the second class in 1872; and received the decoration of the Legion of Honour in 1873.

DURAN (CHARLES-AUGUSTE-ÉMILE, known as **Carolus).** Born at Lille, July 4, 1837. After receiving lessons from M. Souchon, director of the Public School at Lille, he went to Paris, and continued his studies amidst severe privations. At this time he copied repeatedly Leonardo's *La Joconde* in the Louvre. In 1861 he won the prize of the "Pension" founded by Wicar, and went

to Italy. At Rome he painted *Evening Prayer*, exhibited in the Salon of 1865, and *The Victim of Assassination*, exposed the following year. The latter picture (for which he received his first medal), together with a *Portrait of M. Raynart*, were presented by the government to the Museum of Lille. M. Duran now visited Spain, and made special study of the works of Velasquez, his *Saint Francis of Assissi*, painted in 1868, showing the influence of that master. Since then, M. Duran has painted portraits almost exclusively, and it is upon his work in portraiture that his fame chiefly rests. Among his subjects have been *Mlle. Croizette* (this portrait was exhibited at the Centennial Exposition, Philadelphia, 1876); *M. Émile de Girardin; M. Gustave Doré; The Children of the Artist;* and *Mme. Vandal.* The latter, exhibited in 1879, was pronounced one of the painter's *chefs-d'œuvre.* In 1878 he decorated with a large painting—*Apotheosis of Maria de Medecis*—one of the ceilings of the Luxembourg. M. Duran, who also practises sculpture, contributed busts in bronze to the Salons of 1873 and 1874. He obtained medals in 1866, 1869 and 1870; a medal of the second class at the Universal Exposition of 1878; and the Medal of Honour at the Salon of 1879. He received the decoration of the Legion of Honour in 1872, and was made officer in 1878. M. Ernest Duvergier de Hauranne pays this tribute to M. Duran: "His work is a subject of controversy, but no one can deny him an astonishing power in color, an incomparable vigor of modeling, a marvelous control of all the means of his art, even in his most dangerous boldness; and, above all, an originality which subjugates those whom it is far from charming."

DURAN (PAULINE-MARIE CAROLUS), wife of the preceding, and formerly Mlle. Croizette, has displayed a fine talent in pastel painting. She received a medal of the third class in 1875.

FROMENTIN (EUGÈNE). Born at La Rochelle, October 24, 1820. Abandoning the study of law to which he at first gave himself, he entered the studio of M. Louis Cabat, and applied himself to landscape painting. From 1842 to 1846 he travelled in the East and in Algeria, filling his portfolio with designs and notes. Among the pictures that he subsequently produced are: *The Gorges of Chiffa* (1847); *The Place of the Breach* (1849); *Moorish Burial* (1853); *Reception at the Caliphat* (1859); *Couriers*, and *High Plateaus of Kabyla* (1861); *Arabian Bivouac*, and *Falcon Chase in Algiers* (1863); *Arabs Attacked by a Lion* (1868); *Halt of the Muleteers* (1869); *Venice* (1872); *The Nile, Souvenir of Esnah* (1876). M. Fromentin, who was one of the first to enter this field of art, rendered these Eastern and African scenes with eminent fidelity and spirit. Says René Ménard: "His Arabs have spirit even in the slightest fold of their burnous, and the parched soil, that recovers with difficulty a meagre vegetation, takes an unexpected charm under his graceful and resolute touch." M. Fromentin received a second class medal in 1849; a rappel in 1857; and a first class medal in 1859. He also received a first class medal at the Universal Exposition of 1867. He was made Chevalier of the Legion of Honour in 1859, and officer in 1869. M. Fromentin was also a versatile and successful author. He died August 27, 1876.

DORÉ (PAUL-GUSTAVE). Born at Strasbourg, January, 1832. He went to Paris in 1845, and finished his studies at the Lycée Charlemagne. His first art employment, begun in 1848, was upon the "Journal Pour Rire." The same year he exhibited some pen sketches in the Salon. At the Salon of 1857 his *Battle of Inkermann* obtained Honorable Mention. Among his subsequent paintings are: *Françoise di Rimini et Paolo* (1863); *The Angel with Tobias* (1865), in the Luxembourg; *The Neophyte* (1868); *The Christian Martyrs* (1874); *Dante and Virgil Visiting the Seventh Circle*, and *The House*

of Caiaphas (1875); *Jesus Condemned* (1876); *Ecce Homo*, and *Moses Before Pharaoh* (1878); *Death of Orpheus* (1879); *Twilight* (1880). Some of these canvases are of grand dimensions. M. Doré has also attempted sculpture, having exhibited a plaster cast of *Love and Fate* (1877); a colossal *Vase* covered with vines and one hundred and fifty figures in high relief, at the Universal Exposition of 1878; and *Fear*, a group in plaster, in 1879. A still later plastic work is *The Prize of Glory*, which represents a young hero dying beneath the kiss of Glory. It is, however, chiefly as a designer on wood that this artist is famous. His illustrations of Dante's "Inferno" and "Paradiso," of "Don Quixote," "The Wandering Jew," La Fontaine, Rabelais, Balzac, Tennyson, the Bible, etc., etc., are universally known. In this department Doré has shown a fecundity that has rarely been approached. His designs number upwards of fifty thousand! He has, indeed, over-produced. Mr. P. G. Hamerton remarks: "He has injured himself by working too much in order to make a fortune, and some thousands of his later designs contain little that is new to us." Speaking of Doré's work in general, S. G. W. Benjamin says: "Very impressive are such wonderful compositions as his *Martyrs in the Coliseum*, *The Dream of Pilate's Wife*. The imagination displayed, the massing of chiaroscuro, the rush and movement and grouping of vast multitudes, and the moral impressiveness of the ideas conveyed are certainly indicative of immense reserve power." James Jackson Jarves endeavors to be judicial in the following deliverance: "If the predominant trait of Delacroix was physical force, that of Doré is fiendish horror. That which devils most enjoy, he most heartily depicts. Added to this is a fecundity of production and a darksome flow of creative invention which places him the foremost of his kind. . . . He is not many-sided; but in his own wide field, including the darker aspect of creation, natural and supernal, and up to a certain point in the picturesque and sublime in realistic action, he is supreme. The most and almost the sole humane sympathy he exhibits is a certain liking for children, but this only in their dubious sports." M. Doré was decorated with the Legion of Honour in 1861.

PILS (ISIDORE-ALEXANDER-AUGUSTIN). Born at Paris July 19, 1813. He studied with M. Picot, and in the School of Fine Arts. In 1838 he won the Prize of Rome with his *St. Peter Healing the Lame Man at the Gate of the Temple.* After his residence in Rome he spent some time in travelling, and was with the French army during the Crimean war, where he made studies for some of his noted pictures. His earlier works treat religious subjects; but afterwards he painted genre and military pictures, his most ambitious efforts being in the latter style. He attained wide popularity and obtained many honors. Among his numerous works may be named: *Christ Preaching in Simon's Boat* (1846); *Death of Saint Magdalen* (1847); *Bacchantes and Satyrs* (1848); *Rouget de l'Isle Singing the Marseillaise Hymn for the First Time* (1849); *Athenian Slaves at Syracuse* (1852); *Debarkation of the French Army in the Crimea* (1857); *Battle of Alma* (1861); *Fête given to the French Emperor and Empress at Algiers* (1860). The works of M. Pils have been severely criticised as well as strongly praised. He was a member of the Institute, and a Professor in the School of Fine Arts. He was made chevalier of the Legion of Honour in 1857, and officer in 1867. He obtained two second medals in 1846; a first medal in 1857; a medal of honor in 1861; and a first medal at the Universal Exposition of 1867. He died September 2, 1875.

ROBERT-FLEURY (TONY.) Son of Joseph-Nicolas Robert-Fleury. Born in Paris September 1, 1837. He studied with Delaroche and Léon Cognet, and made a distinguished *début* at the Salon of 1866 with *Varsovia, April* 8, 1861, representing a massacre in the last Polish war of independence.

The following year he exhibited *Les Vieilles sur la place Navone à Rome*, and later, *The Last Day of Corinth*, a very large canvas (1870); *The Danaides* (1873); *Charlotte Corday at Caen* (1874); *Pinel, Chief Physician at the Salpêtrière, Delivering the Insane from their Chains* (1876). In 1880 he painted *Apotheosis of French Sculpture* on the ceiling of the Luxembourg. M. Tony Robert-Fleury has also painted numerous portraits. He obtained medals in 1866, 1867, and 1868; the Medal of Honour in 1870; and a medal of the first class at the Universal Exposition of 1878. November 1, 1873, he was decorated with the Legion of Honour.

BLANC (PAUL-JOSEPH). Born in Paris January 25, 1846. Pupil of Cabanel and Bin. In competition for the Prize of Rome, in 1867, his picture of *Thetis Carrying to Achilles the Arms Forged by Vulcan* placed him third in the rank of competitors. In 1867 he carried the prize with his *Murder of Laïus by Œdipus.* Among his subsequent works are: *On the Terrace of the Castle in the XVth Century; Perseus* (1870); *The Abduction of the Palladium* (1872); *The Deliverance* (Ariosto), and *The Baptism of Clovis* (1876); *Judith and Holofernes* (1879); *The Triumph of Clovis* (1881). M. P.-J. Blanc is one of the painters commissioned to decorate the walls of the Pantheon. He obtained a medal in 1870; a medal of the first class in 1872; and a medal of the second class at the Universal Exposition of 1878. He was made chevalier of the Legion of Honour July 10, 1878.

GLAIZE (PIERRE-PAUL-LÉON). Son and pupil of Auguste-Barthélemy Glaize. Born at Paris February 3, 1842. He showed precocious talent for painting, and, in addition to the parental instructions, he profited by the counsels of Gérôme. He made his *début* in the Salon of 1859 with the *Treason of Delilah.* This was followed by *Samson Taken by the Philistines*, and *Nymph and Faun* (1861); *Æsop at the House of Xanthus* (1863); *Samson Breaking his Bonds* (1864); *Christ and the Ten Lepers*, and *The Nights of Penelope* (1866); *Hercules between Vice and Virtue* (1867); *Young Girl and Death* (1869): *The First Duel* (1870); *A Conjuration in the First Ages of Rome* (1875), bought by the State for the Luxembourg; *Orpheus* (1876); *Awaking* (1881), and others. M. Léon Glaize has painted many portraits, including those of M. .Gérôme and Mme. Glaize, his mother, the latter winning for the artist a medal. M. Glaize received Honorable Mentions in 1859 and 1866; the Second Prize of Rome in 1866; medals in 1864, 1866, and 1868; and a medal of the first class at the Universal Exposition of 1878. He was decorated with the Legion of Honour in 1877.

DELAUNAY (JULES-ÉLIE). Born at Nantes, June 12, 1828. Pupil of Hipp. Flandrin and Laurotte. In 1853 he won the Second Prize of Rome by his *Jesus Driving the Traffickers from the Temple;* and in 1856 his *Return of Young Tobias* secured for him the first prize. Among his subsequent pictures may be named: *The Flute Lesson* (1859); *The Oath of Brutus*, in the Museum of Tours, and *Death of the Nymph Hesperus*, in the Luxembourg (1863); *The Communion of the Apostles*, and *Venus* (1865); *Pestilence in Rome*, and *Secret of Love* (1869); *Death of Nessus*, and *Calvary* (1870); *Diana* (1872). In recent years M. Delaunay has been chiefly occupied in painting the portraits of persons in fashionable and public life. He executed some mural paintings in the chapel of the Convent of the Visitation at Nantes, and in the Church of the Trinity in Paris. He obtained a third class medal in 1859; one of the second class in 1863, and in 1865; a medal at the Univeral Exposition of 1867, and a first class medal at the Universal Exposition of 1878. He received the decoration of the Legion of Honour in 1867.

WORMS (JULES). Born at Paris December 16, 1832. Pupil of Lafosse, painter and lithographer. He was connected with "l'Illustration" from 1853 to 1867, and contributed to several other illustrated publications. He made his *début* at the Salon in 1859, and shortly afterwards exhibited *A Dragoon Making Love to a Nursery Maid*, which evinced his gift of humor. He subsequently travelled in Spain, from which country he has derived the majority of his subjects. Among his principal works are: *Sale of a Mule* (1870); *The Shearers at Granada* (1872); *An Aunt in Succession* (1873); *The Horse Jockey, Granada*, and *The Little Cabinet Maker* (1874); *A Bit of Sensational News*, and *A Vocation* (1875); *The Dance of the Vito at Granada*, and *The Departure for the Review* (1876); *The Fountain of the Bull at Granada, The Toilette of a Little Danseuse* (1877); *The Compliment, The City Drummer* (1878); *Before the Alcalde* (1880). The water-colors of this artist are much esteemed. M. Worms received a medal of the first class at Madrid in 1867; medals at the Salons of 1867, 1868, and 1869; a medal of the third class at the Universal Exposition in 1878, and the decoration of the Legion of Honour in 1876.

BERNHARDT (ROSINE BERNARD, known as SARAH). Born at Paris October 22, 1844. Is the daughter of Dutch-Jewish parents, who had her baptized and brought up in a convent. Admitted to the *Conservatoire* in 1858, she followed the courses of Provost and Samson, and won a second prize in tragedy in 1861, and a second prize in comedy in 1862, which entitled her to make her *début* at the Théâtre-Français a few months later in the *rôle* of Iphygenia. She obtained but a moderate success, and left the stage temporarily after a brief engagement at the Gymnasium. She reappeared in 1866 at the Theatre Porte Saint Martin in the "Hind of the Woods," and finally secured an engagement at the Odéon, where she played such parts as "Armande," in the "Learned Women"; "Anna Damby," "Cordelia," and "Zanetto." Before completing her engagement at the Odéon, she made an engagement with the Theatre Comédie-Française, where she brought out her brilliant capacities in "Phèdre," and soon placed herself in the foremost rank of contemporary artists.

In 1869 Mlle. Bernhardt, by advice of the sculptor Mathieu-Meusnier, began to exercise her talent in modelling, and soon brought for his inspection a medallion portrait. He commended the work and seriously encouraged her to continue. She acted upon the advice, and became so interested in this pursuit that she was even tempted to devote her whole attention to it. In 1874 she sent to the Salon a bust of a young girl, which attracted much remark. In 1876 she exhibited *After the Tempest*, a work of marked ability. In 1878 she exhibited two portrait busts in bronze. In 1880 she executed, on commission from the State, a portrait bust of Félicien David. Mlle. Bernhardt is also a painter. She contributed to the Salon of 1880 an effective canvas, entitled *The Young Girl and Death.*

STEINHEIL (LOUIS-CHARLES-AUGUSTE). Born at Strasbourg in 1814. He studied with the Belgian painter, Henri Decaisne, and made his *début* in the Salon of 1836 with a work entitled *Consolations.* Among his subsequent contributions are: *Young Virgin Presented to Christ*, and *Ste. Philomena* (1840); *My Little Finger Told Me* (1845); *The Mother of Family* (1846); *Gillyflowers* (1849); *Morning* (1855); *State of the Paintings in the Sainte-Chapelle* (1855). Besides painting, M. Steinheil has practised sculpture, architecture, and glass-painting. His principal works in glass are *The Marriage of the Virgin*, and *Le Mauvais Riche.* He executed some frescoes in the Sainte-Chapelle, Paris, and restored some of the windows of the Strasbourg Cathedral. He obtained, as painter, a third class medal in 1847, and one of the second class in 1848; as architect he received a third class medal in 1850. and the decoration of the Legion of Honour in 1860. M. Steinheil is brother-in-law of Meissonier.

STEINHEIL (ADOLPHE-CHARLES-ÉDOUARD), son of Louis-Charles-Auguste. Born about 1850. He entered at an early age upon his art career. He exhibited in 1872 *The Poor Student*, and has followed this with *Conversation in a Studio* (1873); *Tribunal in the XVIth Century* (1876); *A Lesson by Abélard* (1877); *Right of Asylum* (1878); *The Usurer* (1880); *Death of Richard Cœur de Lion* (1881). The works of M. Steinheil *fils* show to some degree the influence of Robert-Fleury and of Meissonier. *The Usurer* obtained for him an Honorable Mention.

AUBERT (JEAN-ERNEST). Born at Paris in 1824. The son of an able artist and engraver, he began early a similar career, for which his dreamy, poetic nature well fitted him. It was for a time uncertain whether he would finally adopt engraving or painting as a life-work. When seventeen years of age he entered the studio of Delaroche, studying also with Gérôme and Hamon. Very shortly, however, in compliance with the wishes of his family he applied himself to engraving, studying under Achille Martinet with such success that in 1843 he won the Prize of Rome. On his return from Rome, where his fondness for painting was revived, he divided his time among engraving, painting, and lithography, until 1859, when he resolved to devote himself exclusively to painting. Among his paintings are: *Reverie* (1859); *Confidences* (1861); *Martyrs Under Diocletian* (1863); *Youth* (1865); *The Broken Thread* (1872); *Coming Love* (1877); *The Lesson in Astronomy*, and *Love, Merchant in Mirrors* (1878); *Snare for Larks* (1881). M. Aubert received medals in 1861 and 1878.

VIBERT (JEHAN-GEORGE). Born at Paris September 30, 1840. A pupil of Messrs. Barrias and Picot. He made his *début* at the Salon of 1863 with two genre paintings—*Noon-day Rest* and *Repentance*. Among his very numerous subsequent works may be named: *Narcissus Transformed into a Flower, Listlessness* (1864); *Christian Martyrs in the Lions' Den* (1865); *Daphnis and Chloe*; *Entry of the Torreros*, painted conjointly with M. Zamacoïs (1866); *The Roll-Call after the Pillage, Temptation, The Perambulating Cobbler, Don Quixote* (1867); *Perambulating Barber, The Convent Under Arms, The Return of Tithe, The Morning of the Wedding Day, Gulliver, The Importunate* (1870); *The Departure of the Bridal Pair* (1873); *The Reprimand, Monk Gathering Radishes, M. Coquelin the Elder in the Part of Mascarille* (1874); *The Locust and the Ant, The Painter's Rest* (1875); *The Antichamber of My Lord* (1876); *The New Clerk, The Serenade* (1877); *Apotheosis of M. Thiers* (1878), a canvas of vast proportions, in which there is a striking combination of the classic and the real. The latter work was purchased by the State for the Chamber of Deputies, but was subsequently placed in the Luxembourg. M. Vibert also painted an *Assumption* for the Church of St. Bernard. He frequently works in water colors, and was one of the founders of the Water-Color Society. Miss Brewster, writing from Paris, 1877, thus describes this artist: "He is middle-sized, stout for his age, has a full, merry, but very shrewd, sensible face; he loves work, and is an indefatigable worker, but he loves also to take his play-hours. . . . He studies nature constantly. He builds up his pictures, and copies accurately, his poetic imagination supplying the ideal." M. Vibert was wounded at Malmaison during the siege of Paris, October 21, 1870. He obtained medals in 1864, 1867, and 1868; a medal of the third class at the Universal Exposition of 1878, and the decoration of the Legion of Honour in 1870. He has made a literary reputation by the composition of several well-received dramatic works.

LOBRICHON (TIMOLEON). Born at Cornod (Jura). Pupil of Picot. He came to Paris for the purpose of beginning a business career, when the outbreak of the Revolution of 1848 frustrated

his purpose. He then began to practice drawing, and experienced severe privations in his early efforts as an artist. It is remarkable that his earliest subjects were of a blood-curdling character, and it was only after he had failed in those that he happily turned to the portrayal of the varied phases of child-life. Says a French writer: "The path beaten by little rosy feet was his road from Damascus; and the door of success was opened to him by the hands of children." A good example of his style is *Jack in the Box*, an excellent copy of which we present. Among his other pictures are: *First Loves* (1872); *A Young Criminal* (1873); *The Baggage of Croquemitaine* (1874); *Volunteer of One Year* (1875); *The Last Day of a Convict* (1877); *Going to the Bath* (1879); *Torture of Tantalus* (1880). M. Lobrichon received a Salon medal in 1868.

BECKER (GEORGES). Born in Paris about 1845. Pupil of Gérôme. Among his Salon pictures may be named: *In the Catacombs* (1868); *Orestes and the Furies* (1870); *The Widow of the Martyr* (1872); *Rizpah Protecting the Bodies of her Sons from the Birds of Prey* (1875); *Portrait of Mlle. F. B.*, and *Saint Joseph* (1877); *Christian Martyr* (1880). The immense canvas of *Rizpah*, which was also exposed at Philadelphia in 1876, has been both praised and censured in strong terms. The *Portrait* of 1877 evoked from H. Houssaye this tribute: "In a grand figure of a woman, which is less a portrait than a study, Georges Becker has shown a rare gift of subjectivity. He has shown not only one woman in her particular individuality, but *woman* in one of her general types. . . . We must praise the original coloring, the firm modeling, the strong relief of the breast, which rises and falls beneath the corsage, the easy play of the arms, and the elegance of the hands, which are not those of an affected woman." M. Becker received a medal in 1870, one of the second class in 1873, and a medal at Philadelphia in 1876.

PROTAIS (PAUL-ALEXANDRE). Born in Paris in 1826. Pupil of Desmoulins. Devoting himself exclusively to military subjects, M. Protais obtained a thorough practical knowledge of all that relates to soldier-life by accompanying the armies in the Crimea and in Italy. Among his numerous works are: *Battle of Inkermann* (1857); *Capture of the Mamelon-Vert* (1859); *Evening March* (1861); *Morning, before the Attack*, and *Evening, after the Battle* (1863)—the Emperor is said to have paid $25,000 for these two pictures; *The Grand Halt* (1868); *On the March, the Night of Solferino* (1870); *Guarding the Flag* (1876); *In Reserve* (1878). In 1880 he painted *The Flag and the Army* for a chamber in the Palace of the Ministry of War. Mr. P. G. Hamerton says: "Protais has discovered new material in warfare, leaving to others the purely military spirit, and studying soldiers, for the first time in the history of art, simply as human beings, placed in circumstances of great interest." M. Protais obtained medals in 1863, 1864, and 1865, and in the latter year the decoration of the Legion of Honour.

TOULMOUCHE (AUGUSTE). Born at Nantes, September 21, 1829. Pupil of Gleyre. He made his *début* at the Salon of 1848 with a portrait. In 1852 he exhibited *Joseph and Potiphar's Wife.* After experimenting in different classes of subjects, he finally adopted that of *genre*, especially as applied to scenes of contemporary and fashionable life. The following titles illustrate his style: *The Day after the Ball* (1864); *Forbidden Fruit* (1865)—popularized by engravings; *A Marriage of Convenience* (1866); *The Morning Toilet* (1869); *The Serious Book* (1874); *Flirtation* (1876); *The Rose* (1878). M. Toulmouche obtained a third medal in 1852, and a *rappel* in 1859; a second medal in 1861, and a medal of the third class at the Universal Exposition of 1878. He was decorated with the Legion of Honour in 1870.

JACQUET (JEAN-GUSTAVE). Born in Paris in 1846. He studied with Bouguereau, and made his *début* at the Salon of 1864 with *Modesty* and *Sadness.* In 1867 he exhibited *Call to Arms in the XVIth Century*, which attracted much attention, and his success thereafter was rapid. M. Jacquet is fond of painting the costumes of the XVIth century, and while he is not distinguished for composition his single figures have an excellence and charm rarely surpassed. He is poetic, romantic, and rather aristocratic in style, leaning to idealism rather than realism in his art. Among his later pictures may be named: *Young Girl Holding a Sword* (1872); *Grand Fête in Touraine, about* 1565 (1873); *Halt of the Lansquenets*, and *Reverie* (1875); *The First Arrival* (1879); *The Minuet* (1880). His *Reverie*, which obtained a Salon medal of the first class, was further honoured with a medal of the third class at the Universal Exposition of 1878. M. Jacquet also received a medal in 1866, and the decoration of the Legion of Honour in 1879.

THIRION (EUGENE-ROMAIN). Born in Paris, 1839. He was a pupil in the school of Fine Arts, and also studied with Picot, Cabanel, and Fromentin. In 1864 he won the second Prize of Rome. M. Thirion's subjects are of a serious and elevated character, and largely religious, and his works evince freshness and originality and a good command of technical resources. Among his notable pictures may be named: *Eruption of Vesuvius* (1872); *Judith Victorious* (1873); *Rebecca at the Fountain* (1874); *Saint Sebastian and Saint Theresa* (1875); *Joan of Arc Listening to the Voices* (1876). Among his lighter themes are *Field Flowers* and *Titania* (1874). M. Thirion has also painted many portraits, and has executed a number of mural paintings, some of which rank among his finest works. He is a chevalier of the Legion of Honour, and received a medal of the second class at the Universal Exposition of 1878.

HARPIGNIES (HENRI-JOSEPH). Born at Valenciennes in 1819. He studied under M. Achard, and, after visiting Italy, made his *début* in the Salon of 1853 with a *View of Capri*, and *Sunken Road in the Environs of Valenciennes.* His first picture in which marked talent was displayed was *The Edge of a Wood on the Banks of the Allier.* In 1863, his pictures being refused admission to the Salon, he destroyed, in an impulse of anger, a picture of *Wild Ducks* on which months of labor had been expended. In 1866, however, his *Evening in the Roman Campagna* (now in the Luxembourg) received a medal voted with rare unanimity. Since then he has exhibited, among other works: *The Oaks of Chateau-Renard*, and *The Valley of the Aumance* (1875); *A Prairie of the Bourbonnais —Morning Effect* (1876); *The Little Village of Chasteloy* (1877); *The Coliseum, Rome* (1878); *Return from the Chase—Evening Effect* (1880); *Victim of Winter* (1881). The water colors of this artist have been much admired. M. Harpignies obtained medals in 1856, 1866, and 1869, and a medal of the second class at the Universal Exposition of 1878. He received the decoration of the Legion of Honour in 1875.

JACQUEMART (MLLE. NÉLIE). Born in Paris about 1840. She studied with Léon Cogniet, and made her *début* in 1863 with *The Father of the Orphans*, and *Molière at the House of the Barber Gély.* In 1864 she exhibited *Jesus and the Disciples at Emmaus.* She soon, however, devoted herself to portrait-painting, in which line she has achieved an enviable reputation. Among her illustrious sitters have been: *Marshal Canrobert* (1870); *President Thiers* (1872); *M. Dufaure* (1873); *General de Palikao* (1876); *General d'Aurelle de Paladines* (1877), and the *Duc Decazes* (1878). Paul d'Abrest pays Mlle. Jacquemart this compliment: "One feels that this artist does not take her inspiration alone

from the sittings of her subjects, but that she finds the best part of her work in her knowledge of character, and from her close study of the *personelle* of those whom she portrays." Mlle. Jacquemart obtained medals in 1868, 1869, and 1870, and a medal of the second class at the Universal Exposition of 1878.

LELOIR (LOUIS-AUGUSTE). Son and pupil of Jean-Baptiste-Auguste Leloir. Born in Paris, March 15, 1843. He exhibited in the Salons of 1863–1865 *Massacre of the Innocents*, *Daniel in the Lions' Den*, and *Jabob Wrestling with the Angel.* After 1869 he changed his style, adopting a minute and finished handling, resembling that of Meissonier. Among his more recent works may be named: *The Slave* (1874); *The Grandfather's Fête* (1875); *Spring* (1877); *Music* (1878). Besides his works in oil, M. L.-A. Leloir has exhibited numerous water-colors. He obtained medals in 1864, 1868, and 1870, and a medal of the second class at the Universal Exposition of 1878. He received the decoration of the Legion of Honour in 1876.

M. Maurice Leloir, brother of the preceding, made his *début* at the Salon of 1876 with *The Marionettes*, and has since exhibited *Robinson Crusoe*, and *Voltaire's Last Journey to Paris.* To the latter work a medal of the third class was awarded.

ROUSSEAU (PHILIPPE). Born at Paris in 1816. He studied under Gros and Bertin, and made his *début* in 1831. He has achieved wide popularity by his landscapes, interiors, representations of still-life, and especially by his characteristic pictures of animals. The following are a few of his numerous works: *The Post-Chaise* (1844); *The City Rat and the Field Rat* (1845); *Flowers and Butterflies* (1847); *Fruit and Game* (1848); *The Importunate* (1850); *Goat Browsing* (1855); *Parrots* (1857): *Chamber Music* (1861); *The Hare and the Frogs* (1863); *An Old-time Market* (1864); *The Monkey Photograph* (1866); *The Wolf and the Lamb*, and *Cheeses* (1875); *O ma Tendre Musette* (1877). M. Edmond About mingles praise and criticism in the following comment: "M. Philippe Rousseau is not only a man of genius, he is also, unfortunately, a seeker of genius. Curiosity and surprise make a portion of the interest which his works inspire. Animals are wise little personages to Rousseau; each of his frames resembles an outlandish theatre in which the beasts play a comedy." The public, however, never tires of resemblances traced between the characteristics of man and the lower animals. M. Rousseau obtained a third medal in 1845, a first medal in 1848, a second medal in 1855, and a medal of the first class at the Universal Exposition of 1878. He was made chevalier of the Legion of Honor in 1852 and officer in 1870.

LÉVY (HENRI-LÉOPOLD). Born at Nancy, September 23, 1840. He studied under Picot, Cabanel and Fromentin, and made his *début* at the Salon of 1865 with *Hecuba Finding the Body of Polydorus on the Seashore.* Among his subsequent works may be named: *Joash Saved from the Massacre of the King's Sons* (1867); *Hebrew Captives Weeping over the Ruins of Jerusalem* (1869); *Herodias* (1872); *Jesus in the Tomb* (1873); *Sarpedon* (1874); *Jesus on the Mount of Olives* (1879). At the Universal Exposition of 1878, he exhibited four paintings executed for the Church of Saint-Merry, in Paris. "M. H.-L. Lévy," said Ernest Duvergier de Hauranne, in 1873, "is one of the most distinguished representatives of that young, romantic *renaissance* which essays to revive among us the traditions of the grand school." M. Lévy obtained medals in 1865, 1867, and 1869; a medal of the first class at the Universal Exposition of 1878, and was made chevalier of the Legion of Honour, July 2, 1872.

LECOMTE DU NOUY (JULES-JEAN-ANTOINE). Born at Paris, June 10, 1842. Was pupil of Gleyre, Gérôme, and Signol. He made his *début* at the Salon of 1863 with his *Francesca di Rimini and Paolo Malatesta in Hell*, and won in 1865 a second Grand Prize of Rome by the *Death of Jocasta*, which now belongs to the Museum of Arras. His annual contributions were from that time much admired, as well for the correctness of the drawing as for the archeological knowledge displayed. Among the most notable of these are the *Greek Sentinel* (1865); *Invocation to Neptune* (1866); *Job and his Friends* (1867); *The Folly of Ajax, Son of Telamon* (1868); *The Charmer* (1870); *The Bearers of Evil Tidings* (1872); *Homer Begging* (1876); *Christian Women at the Tomb of the Virgin* (1878). M. Lecomte du Nouy obtained medals in 1863 and 1869; a medal of the second class in 1872, and the decoration of the Legion of Honour in 1876.

COT (PIERRE-AUGUSTE). Born at Bedarieux (Hérault), February 17, 1837. Pupil of M. Léon Cogniet, Cabanel, and Bouguereau. He at first painted mythological and academical subjects, such as *A Bather* (1867; *Salmacis and Hermaphroditus* (1868); *Prometheus* (1870); *Spring Time* (1873), very frequently reproduced. He executed, with no less success, a great number of portraits. In 1872 he exhibited *The Day of the Dead at the Campo Santo, Pisa*, and in 1875 *a Magdalen*. He received a medal in 1870, one of the second class in 1872, and was decorated with the Legion of Honour in 1874.

BERNE-BELLECOUR (ÉTIENNE-PROSPER). Born at Boulogne-sur-Mer, June 29, 1838. Pupil of Picot and M. Barrias. Exhibited at the Salons of 1861, 1864, 1866, 1868 portraits and landscapes, and afterwards adopted *genre* and military subjects, to which he owes his reputation. Among his notable pictures are: *Unhorsed, A Sonnet* (1869); *The Canon Shot*, a very remarkable picture, *A Nest of Loves* (1872); *Rent Day* (1879); *The Intended* (1874); *The Sharp-Shooters at the Battle of Malmaison, October* 21, 1872, and *The Breach* (1875); *The Desserte* (1876); *In the Trench* (1877). One of the best works of this artist is *The Garden of Monsieur the Curé*. M. Berne-Bellecour received a medal in 1869, and a medal of the first class in 1872.

LEFEBVRE (JULES-JOSEPH). Born at Tournan (Seine-et-Marne), March 10, 1836. Pupil of M. Léon Cogniet. He made his *début* in the Salon of 1855, and in 1861 won the Prize of Rome by his *Death of Priam*. His subsequent works cover a wide range of subjects, including landscape, portraits, mythology, and allegory. His treatment of the nude is notably correct. The following are some of his contributions to the Salon: *A Young Girl Asleep* (1865); *Nymph and Bacchus* (1867); *Recumbent Woman* (1868); *Truth* (1870); *The Grasshopper* (1872); *Dreams of Chloe* (1875); *Mary Magdalen* (1876); *Pandora* (1877); *Mignon* (1878); *Diana Surprised* (1879), etc. M. Lefebvre obtained medals in 1865, 1868, and 1870, and a medal of the First Class at the Universal Exposition of 1878. He was decorated with the Legion of Honor in 1870, and promoted to the rank of officer October 20, 1878.

CONSTANT (BENJAMIN). Born at Paris, June 10, 1845. Pupil of M. Cabanel. He made his *début* at the Salon of 1869 with *Hamlet and the King*, which was purchased by the Government. This was followed by *Too Late* (1870); *Samson and Delilah* (1872); *Women of the Riff* (Morocco), *Moorish Butchers at Tangiers* (1873); *Street Corner and Cross-Roads at Tangiers* (1874); *Moorish Prisoners, Women of the Harem at Morocco, The Doctor Guéneau de Mussy* (1875); *Mohamed II. May* 29, 1453, a canvass of colossal dimensions, which was also exhibited at the Universal Exposition of 1878; *M Emmanuel Arago* (1876); *Thirst, Evening on the Terraces* (in Morocco), *The Emir's*

Favorite (1879). M. Constant obtained a medal of the third class in 1875, one of the second class in 1876, one of the third class at the close of the Universal Exposition of 1878, and the decoration of the Legion of Honour, July 10, 1878. He married a daughter of M. Arago.

SYLVESTRE (JOSEPH-NOEL). Born at Béziers (Hérault), June 24, 1847. Was a pupil of M. Cabanel, and made his *début* at the Salon of 1873 with a painting entitled *Jeu de Bergers.* He contributed in 1875 the *Death of Seneca*, and in 1876 *Locusta Trying, in the Presence of Nero, the Poison Prepared for Britannicus*, a picture which, though repulsive in subject, elicited great admiration for the power and knowledge it evinced. It was purchased by the State for the Luxembourg. Among his later works are: *The Last Moments of Vitellus Cæsar* (1878); *Portrait of Mlle. E. Lettelier* (1880); and *Portraits of Paul and Marie-Louise Rigault* (1881). M. Sylvestre obtained a medal of the second class in 1875, one of the first class in 1876, and also the Prize of the Salon, which conferred on him the privilege of making a three years' sojourn in Italy.

ROLL (ALBERT-PHILIP). Born at Paris, March 10, 1847. He studied at the Collège Chaptal, and was at first engaged in making industrial drawings, but subsequently entered the studio of M. Gérôme, and later that of M. Bonnat. He made his *début* at the Salon of 1872 with the *Wounded Fugitive*, and has since exhibited *Don Juan and Haidee* (1874); *Halt!* (1875); *The Huntress* (1876); *The Inundation in the Suburbs of Toulouse in June*, 1875 (1877), an important work purchased by the State for the Museum of Havre, and which reappeared the year following at the Universal Exposition; *Portrait of M. Jules Simon* (1878); *The Festival of Silenus* (1879); *The Miners' Strike* (1880). Mario Proth says of this artist: "He interprets nature, and grandly, because his art is grand." He received a medal of the third class in 1875, and one of the first class in 1878.

PARROT (PHILIPPE). Born in 1831 at Saint-Martin-d'Excideuil (Dordogne). Of affluent circumstances, it was not till his twenty-fifth year that M. Parrot thought of becoming an artist. After ten years of study in the Academies *Suisse et Charles*, he was on the point of abandoning art through discouragement, when he met his school friend, Paul Dubois, whose counsels directed him to the path of success. Together the friends visited Italy, where M. Parrot received profound impressions. In 1868 he exhibited *An Elegy;* in 1870, *Sleep;* and in 1872 a *Portrait*, each of which obtained a medal. Among his subsequent works, all of which are characterized by elegance, superior drawing and modeling, and charm of color, are: *The Fountain*, and *Portrait of Mlle. Sarah Bernhardt* (1875); *Judgment of Paris*, and *Leda* (1878); *Spring* (1880). M. Parrot's works reveal the influence of Henner. He has painted many portraits. He obtained medals in 1868, 1870, and 1872, and a medal of the third class at the Universal Exposition of 1878.

SALMSON (HUGO). Born at Stockholm, Sweden. Student in the Academy of Fine Arts of that city, and pupil of M. Comte. For a number of years he has resided in Paris, and contributed regularly to the Salon. Among his works are: *Market in Antwerp, XVIIIth Century* (1878); *The Fête of St. John in Dalécarlie* (1874); *The Little Swedish Girl* (1875); *Return from the Baptism* (1877); *An Arrest in a Village of Picardie* (1879); *Beaters of Œillettes, in Picardie* (1880). M. Salmson received Honorable Mention at the Salon of 1879, and a medal of the third class in 1880. He also received Honorable Mention at the Swedish Salon in 1878.

LAURENS (JULES-JOSEPH-AUGUSTIN). Born at Carpentras in 1825. Pupil of Delaroche. He practiced especially water-color painting and lithography. He made his *début* in the Salon of 1840 with some drawings and sepias. In 1847 he received a Government commission to travel through Turkey, Persia, and Asia Minor. His numerous drawings and studies in those countries were published in 1856, in a volume entitled "Voyage in Turkey and in Persia." Among his paintings may be named: *On the Borders of the Danube, Téazich* (1850); *Plain of Teheran, near Marlotte* (1857); *The Black Sea at Sinope* (1861); *Turkish Cemetery* (1866); *Winter in Persia* (1867); *Lot's Wife* (1873); *The Hermitage of Lumière* (1879); *The Lower Empire* (1880). Besides his original lithographs and engravings, M. Jules Laurens made numerous plates after other artists, including Cabanel, Gérôme, Decamps, Troyon, Diaz, Rousseau, Rosa and Auguste Bonheur, and others. He obtained a third medal in 1853, a rappel in 1859, a medal of the second class in 1861, and a medal at the Universal Exposition of 1867. He was decorated with the Legion of Honour in 1868.

PILLE (CHARLES-HENRI). Born at Essomes, in l'Aisne. Pupil of François Barrias. Painter of genre and historical subjects. His costumes and other details are treated with finished care, and his characters are informed each with its appropriate spirit. Our engraving of his *Autumn* (1872) affords an example of his style. Among his other works may be named: *Sancho Relating his Exploits to the Duchess* (1870); *The First-Born* (1874); *Reading the Decree of February* 24, 1793, *in Brittany* (1875); *Don Quixote* (1879); *The Wood of la Saudraie* (1880). M. Pille also paints portraits, and has exhibited some excellent drawings in pen in ink. He received a medal in 1869, and a second class medal in 1872.

RANVIER (JOSEPH-VICTOR). Born at Lyons. Pupil of Janmot and J. Richard. M. Ranvier has painted chiefly mythological subjects, in the treatment of which he displays a poetic taste, as is evidenced by his *Infancy of Bacchus* (1865), a copy of which we give. Among his other works may be named: *Echo* (1873); *Prometheus Delivered* (1874); *Morning* (1875); *Aurora* (1878); and *Bacchus and Ariadne* (1880). He received a medal in 1865, a second class medal in 1873, and was made chevalier of the Legion of Honour in 1878.

LENOIR (PAUL-MARIE). Born at Paris. Pupil of Gérôme and Cabanel. Painter of Japanese, Egyptian, and other Eastern scenes. Our copy of his *Japanese Ferry* illustrates the taste and spirit of his compositions. He has also exhibited *King Cambyses at the Siege of Pelusium* (1873); *A Fête at Osaka, Japan* (1875); *Cairo* (1879); *The Races at Osaka* (1880), and other works.

ROUSSEAU (THÉODORE). Born at Paris in 1812. Pupil of Guillon-Lethière. He made his *début* in 1834, and subsequently acquired high distinction as a painter of landscapes. Among his works may be named: *A Pool beneath some Oaks* (1863); *A Village,—Cottages under the Trees* (1864); *Sunset, Forest of Fontainebleau* (1866); and *A View of Mont Blanc* (1867). Edmond About says: "He [T. Rousseau] made a breach in the wall of the historic school, which had lost the habit of regarding nature, and servilely copied the bad copyists of Poussin. . . . He emancipated the landscape painters as Moses formerly liberated the Hebrews. He led them into a land of promise, where the trees had leaves, where the rivers were liquid, where the men and the animals were not of wood." M. Theo. Rousseau received the decoration of the Legion of Honour. He died in 1867.

DUPAIN (EDMOND-LOUIS). Born at Bordeaux, January 13, 1847. Pupil of Cabanel and of Gué. He made his *début* at the Salon of 1870 with *Death of the Nymph Hesperia.* Since then he has exhibited: *Under the Arbor* (1872); *A Huntress* (1874); *Youth and Death* (1875); *The Good Samaritan* (1877); *The Girondists Petion and Buzot, on the Evening of 30th Prairial* (1880); *Spring Chases Winter* (1881), and other works, including portraits. He received a third class medal in 1875, a first class medal in 1877, and Honorable Mention at the Universal Exposition of 1878.

FERRIER (JOSEPH-MARIE-AUGUSTIN-GABRIEL). Born at Nîmes in 1847. Pupil of Pils and of Lecoq de Boisbaudran. Won the Prize of Rome in 1872. Among his Salon pictures are: *Rape of Ganymede* (1875); *David and Bathsheba* (1876); *St. Agnes, Martyr* (1878); *Salammbo* (1880); *Spring—Decorative Panel* (1881). He received a second class medal in 1876, a first class medal in 1878, and Honorable Mention at the Universal Exposition of 1878.

DESGOFFE (BLAISE-ALEXANDRE). Born at Paris, January 17, 1830. Pupil of Flandrin and of Bouguereau. Painter of still life, especially of gems, porcelains, enamels, armor, and the like, which he copies with rare success. He has exhibited: *Two Cups of Oriental Agate* (1857); *Sardonyx Vase* and *Turkey Carpet* (1859); a series of *Cups, Vases, Ivories,* etc. (1861–1863); *Helmet of Henry IV.* (1872); *Frieze of Sculptured Wood* (1874); *Tea in an Artist's Chamber* (1875); *Vase of Rock Crystal, Bust of Tiberius in Amethyst, Greek Medals, Chinese Table,* etc., (1879); *Equestrian Statuette in Silver and Vermeil* (1881). Mr. P. G. Hamerton says: "Desgoffe's pictures are precious copies of precious things. . . . As in all first-rate painting, there is no parade of detail, and a careless spectator might easily pass these pictures without suspecting that there was any extraordinary amount of it in them; but, after studying them for half an hour, one's astonishment grows and grows. . . Even Holland herself never produced so marvellous an imitator." M. Blaise Desgoffe received a third class medal in 1861, a second class medal in 1863, and Honorable Mention at the Universal Exposition of 1878.

CLAUDE (JEAN-MAXIME). Born at Paris, June 24, 1824. Pupil of V. Galland. Is known chiefly for his hunting scenes. Among his works are: *Hallali at the Ponds of Comeilles* (1863); *The Opening and the Close of the Chase* (1866); *A Hunter's Story* (1869); *Souvenir of Rotten Row, London* (1872); *Hyde Park* (1876); *"These Gentlemen are Served"* (1877); *Sit up Right* (1881). M. J.-M. Claude received medals in 1866 and 1869, a second class medal in 1872, and Honorable Mention at the Universal Exposition of 1878.

TISSOT (JAMES). Born at Nantes. Pupil of H. Flandrin and L. Lamothe. A popular *genre* painter. His *Meeting of Faust and Marguerite,* of which we submit an excellent copy, was exhibited in 1861. Among his other Salon pictures are: *The Confessional* (1866); *Young Woman Singing with an Organ* (1867); *A Widow* (1869); and *A Young Girl in a Boat* (1870). Since the latter year he has resided in England, and has exhibited at the Royal Academy Exhibition, London, the following, among other works: *An Interesting Story* (1872); *The Last Evening* (1873); *The Ball on Shipboard* (1874); *A Bunch of Lilacs* (1875); and *A Convalescent* (1876). He received a medal in 1866.

MOREAU DE TOURS (GEORGES). Born at Ivry-sur-Seine, June 3, 1848. Pupil of Cabanel. Painter of historical and mythological subjects. Besides his *Blanche of Castile,* of which we furnish a faithful copy, the following are included among the works of this artist: *Potiphar's Wife* (1873); *Dido*

in Inferno (1876); *The Son of Civilis, the Gaulish Chief, Piercing Roman Prisoners with Arrows* (1877); *Pelias Killed by his Daughters* (1878); *An Ecstasy* (religious) *in the Eighteenth Century* (1879); *La Tour d'Auvergne, Dead on the Field of Honor* (1880). M. Moreau de Tours also paints portraits. He decorated the Mayory of the Second Arondissement with a painting illustrative of *The Sacrifice of Family to Country.* He received a second class medal in 1879.

BLANCHARD (ÉDOUARD THÉOPHILE). Born at Paris, April 18, 1844. Pupil of Picot and of Cabanel. In competing for the Prize of Rome, he was fourth in rank in 1866, second in 1867, and in 1868 he won the Prize with his *Death of Astyanax.* From Rome he sent *A Courtesan* (1872); and since then he has exhibited: *Hylas Carried Away by Nymphs,* and *Herodias* (1874); *The Buffoon* (1878); *Françoise de Rimini* (1880). Many of his recent contributions to the Salon have been portraits. He obtained a second medal in 1872, and a first medal in 1874.

FRAPPA (JOSÉ). Born at St. Etienne, April 18, 1854.. Pupil of Pils and Comte. The following are some of the works of this admired *genre* painter: *The Warm Hand* (1876); *Reading Rabelais* (1877); *The Fête of His Eminence* (1878); *The Fool's Confession* (1879); *Last Moments of St. Francis of Assisi* (1880); *The Impromptu Dinner,* and *Portrait of M. Jules Garnier* (1881). In the latter year M. Frappa obtained Honorable Mention.

LAURENS (ACHILLE). Born at Réville (Meuse) in 1845. Pupil of the School of Fine Arts, Lyons. Painter of portraits and of idyllic subjects in which human figures are the leading motive. His works evince a delicate and poetic fancy. Among his best known pictures are *Violette* (of which we present a copy), and *The Little Shepherdess of the Doubs Mountains* (1881).

DAGNAN-BOUVERET (PASCAL-ADOLPHE-JEAN). Born at Paris, in 1852. Pupil of Gérôme. Among his contributions to the Salon are: *Atalanta* (1875); *Orpheus and the Bacchantes* (1877); *Manon Lescaut* (1878); *A Wedding at a Photographer's* (1879); and *An Accident* (1880). The picture of 1878, of which we give an excellent copy, procured for the artist a third class medal. In 1880 he received a medal of the first class.

HAGBORG (AUGUSTE). Born at Gothembourg, Sweden, in 1840. He studied in the Academy of Fine Arts at Stockholm, and subsequently entered the atelier of M. Palmaroli in Paris. The picture, *High Tide in the Manche* (1879), of which we present an excellent copy, illustrates the fine quality of M. Hagborg's work. Among his other contributions to the Salon are: *L'Attente* (1877); *On the Beach of Agon, Manche* (1880); *Blessing a Boatful of Fish* (1881). He received a third class medal in 1879.

ABBEMA (LOUISE). Born at Etampes, Seine-et-Oise. Pupil of Dévedeux and Chaplin. Mlle. Abbema has achieved distinction as a painter of portraits, and we are happy in presenting so fine an example of her talent in this direction as the copy of her portrait of *Blanche Barretta,* exhibited in 1880. But she does not limit herself to portraits, as will appear from the following titles selected from the list of her works: *La Duchesse Josiane* (1875); *Portrait of Mlle. Sarah Bernhardt* (1876); *Breakfast in the Conservatory* (1877); *White Lilacs* (1878); *Portrait of Mlle. Jeanne Samary* (1879); *The Amazon* (1880); and *The Study Hour* (1881).

HERMANN (LÉO). Born at Paris. Well known by his picture *A Good Story*, copies of which have been widely circulated. This painting was exhibited in the Salon of 1876. In 1875 he exhibited *At the End of Arguments*, and in 1877 *The Scandal of the Day.*

GOUBIE (JEAN-RICHARD.) Born at Paris. Pupil of Gérôme. Besides his *Presenting the Trophy of the Foot*, of which we submit a fine copy, M. Goubie has exhibited: *We Love those Beasts so much!* and *An Academy in the Eighteenth Century* (1874); *The Education of Fillette* (1876); *The Crow's Theft* (1877); *Lunch at the Ruins of Hunaudaye* (1879); *The Ladies' Calèche* (1881), and other works. He was honored with a third class medal in 1874.

LE MOINE, or MOYNE (FRANÇOIS). Born at Paris in 1688. When thirteen years of age he entered the studio of Louis Galloche. He won a prize for drawing in 1707, and the grand prize of the Academy in 1711, his subject in the latter competition being *Boaz and Ruth.* In 1723 he began to paint a *Transfiguration* in the Church of the Jacobins of the Faubourg Saint-Germain. Pending the execution of this work, he spent six months in Italy, where he painted his *Hercules and Omphale.* On his return to Paris he finished the *Transfiguration*, and afterwards (1727), in a competition ordered by the king, between several painters of the Academy, he shared the prize with De Troy. The subject treated by him was *The Continence of Scipio.* In acknowledgment of his merit, he was named adjunct Professor in the Academy. In 1729 he painted an allegorical picture for the Chateau of Versailles, where it still remains. In 1731 he painted, in fresco, an *Assumption* for the Chapel of the Virgin in the Church of St. Sulpice. In 1832 he began to decorate the ceiling of the Saloon of Hercules at Versailles, 64 by 54 feet in dimensions, with a painting embracing 142 figures. On this work four years were expended. On its completion, the king (Louis XV.) attested his satisfaction by appointing Le Moine his first painter, and shortly afterwards he gave him a pension of £3,500. But the fatigue occasioned by the protracted labor, together with chagrin at real or fancied slights, affected the painter's reason, and early in 1737 he destroyed his own life. He had in 1733 been made full Professor in the Academy.

PERRET (AIMÉ). Born in Lyons in 1847. Although belonging to a family of traders, he is said to have run to drawing as the ducks run to the water. He studied in the School of the Fine Arts in Lyons, and won some reputation by his contributions to the Salon of that city before his removal to Paris, where, in 1870, he profited by the counsels of Vollon. He made his *début* at Paris with *Gossips on the Bank of the Saône* (1870). His reputation was fairly established by *The Burgundian Wedding in the Eighteenth Century*, exhibited in 1876. Among his subsequent works of note are: *A Dream in the Grass* (1878); *The Holy Viaticum in Burgundy* (1879); and *The Sower* (1881). M. Perret received a third class medal in 1878.

GUILLAUMET (GUSTAVE-ACHILLE). Born in Paris, March 26, 1840. Pupil of Picot and Barrias. In 1863 he won the second Prize of Rome, and after his sojourn in Italy made two voyages to Algeria. The following titles indicate this painter's choice of subjects: *Evening Prayer in the Sahara*—purchased by the State—(1863); *Arabian Market in the Plain of Toeria* (1865); *Winter Evening in Morocco* (1870); *Les Femmes du Douar de la Riviere* (1872); *Algerian Interior* (1876); *Laghouat*—purchased by the State—(1880). M. Guillaumet obtained medals in 1865 and 1867, a medal of the second class in 1872, and a medal of the third class at the Universal Exposition of 1878. In the latter year he was also made chevalier of the Legion of Honour.

CORMON (FERNAND). Born in Paris, December 22, 1845. A pupil successively of Cabanel, Fromentiu, and Portaels. He made his *début* in the Salon of 1870 with the *Nuptials of the Niebelungens.* In 1875 he won the Prize of the Salon by his large canvas, *The Death of Ravana, King of Lanka*, whose excellences recalled some of the best qualities of Delacroix. Later he exhibited: *Jesus Raising the Daughter of Jairus* (1877); *Cain* (1880); and *Flowers* (1881). M. Cormon obtained medals in 1870 and 1873, and a medal of the third class at the Universal Exposition of 1878.

MACHARD (JULES-LOUIS). Born at Sampans (Jura) in 1839. Pupil of Picot and Signol. He made his *début* in the Salon of 1863 with a portrait. In 1865 he exhibited *A Fantaisie*, and the same year won, in the School of Fine Arts, the Prize of Rome. In 1867 he exhibited a portrait of *M. Tony Robert-Fleury*, and in 1868 *Angelica Bound to the Rock.* Among his subsequent works may be named: *Narcissus and the Fountain* (1872); *Silenus* (1874); *Psyche Restored to Love* (1876); *Ecstacy of Saint Cecilia* (1878). The latter work added much to the artist's fame. M. Machard has painted many portraits, especially of the fashionable ladies of the day. He obtained a medal of the first class in 1872, and a medal of the second class at the Universal Exposition of 1878. In 1878 he also received the decoration of the Legion of Honour.

SAUTAI (PAUL-ÉMILE). Born at Amiens, January 29, 1842. He entered the School of Fine Arts, Paris, in 1860, studying also with Robert-Fleury and J. Lefèbre. He sojourned in Italy from 1865–1870. Among his contributions to the Salon are: *The Scala Santa of the Convent of San Benedetto* (1868); *Pilgrims before the Chapel of San Pietro in Carcere* (1870); *Fra Angelico Painting in the Convent of San Marco at Florence* (1872); *La Veille d'une Exécution à Rome* (1875), in the Luxembourg; *Dante in Exile*, and *Ste. Elizabeth of Hungary* (1880). M. Sautai received a medal in 1870, a medal of the second class in 1875, and at the Universal Exposition of 1878 a medal of the third class.

HEULLANT (ARMAND). Born in Paris. Pupil of Picot and E. Giraud. For a number of years he has contributed regularly to the Salons works of *genre.* Of these may be named: *Infancy of Giotto* (1873); *Washerwomen* and *Sleep of Endymion* (1874); *Marguerite* (1875); *A Basket-maker* and *The Honey-Moon* (1876); *The Peach* (1878); *Soap-Bubbles* and *Cleopatra* (1879); *Heliogabalus' Shower of Roses* (1880); and *Summer* (1881).

POIRSON (MAURICE). Born in Paris. Pupil of Cabanel. Painter of marine and kindred subjects chiefly. Among his contributions to the Salon are: *On the Water* (1873); *Coast of Normandy* (1874); *Salvage* and *Mountebank* (1876); *The Jetty at Trouville* (1877); *The Old Captain* and *On Board a Yacht* (1878); *Absolution* (1880); *The Passing Procession* (1881). M. Poirson received a medal of the third class in 1876.

PELOUSE (LOUIS-GERMAIN). Born at Pierrelaye, about 1840. Has achieved a reputation for his landscapes. His *Souvenir of Cernay* (1872) is in the Luxembourg. Among his more recent works are: *Wood-Cutter at Senlisse* (1876); *Passage from Lanrice to Concarneau—Moonlight Effect* (1878); *The Old Wells* (1879); *Inundated Meadows in Holland* (1880); *The First Leaves* (1881). M. Pelouse obtained medals in 1873 and 1876, and a medal of the first class in 1877. He also received a medal of the second class at the Universal Exposition of 1878.

CHEVILLIARD (VINCENT). Born in Italy of French parents. Pupil of Picot, Tirinelli and Cabanel. The following titles from his successive contributions to the Salon will indicate his choice of subjects: *The Road from Belle-Marie to Barbizon, in Winter* (1873); *A Good Point of View* (1874); *Before the Attack* (1875); *New Shoes* (1876); *Interior of a Church* (1877); *With Closed Doors* and *The Birth-Day* (1880); *The Lion and the Mouse* (1881).

GOUPIL (JULES). Born in Paris. Pupil of A. Scheffer, and painter of *genre* subjects and portraits. Among his works are: *News in the Province—an Episode of the War* (1872); *The Espousals* (1874); *In* 1795 and *Interior of a Studio* (1875; *The Visit of Condolence* and *Portrait of Pierre Verron* (1877); *A Village Woman* and the *Missed Rendezvous* (1878); *Last Day of Mme. Roland's Captivity* (1880). M. Goupil received medals in 1873, 1874 and 1875, and a medal of the first class in 1776. He also obtained a medal of the second class at the Universal Exposition in 1878.

RICARD (LOUIS-GUSTAVE). Born at Marsailles, September 1, 1823. He finished his artistic studies in Paris, under Cogniet, and devoted himself almost exclusively to portrait painting. He made his *début* at the Salon of 1850, and contributed regularly to the exhibitions until 1859, after which he did not re-appear until 1872, when he sent a *Portrait of Alfred de Musset.* He received a second medal in 1850, and a first medal in 1852. Many distinguished persons sat to him. He grew out of sympathy with exhibitions, notwithstanding the honors he had received and the private appreciation and reward of his work. In 1863 he declined the Cross of the Legion of Honour. He lived a retired life. His death occurred, from heart disease, January 23, 1873.

LE BLANT (JULIEN). Born in Paris. Pupil of M. E. Girard. Painter of historic and military subjects. His skill in composition and knowledge of the human form and expression are well shown in *The Recruiting Party.* Among his other pictures are: *Assassination of Lepelletier-Saint-Fargeau by the Paris Guard, January* 20, 1793 (1874); *The Count* (1875); *Death of General d'Elbée* (1878); *Henri de la Rochejacquelin* (1879); *The Square Battalion* (1880). M. Le Blant received a medal of the third class in 1879.

MOREAU (ADRIEN). Born at Troyes. Pupil of Pils. An able and graceful painter of *genre.* Among other works, he has exhibited the following: *Concert of Amateurs in a Studio* (1873); *After the Ball* (1874); *A Carnival in the Middle Ages* (1876); *Les Tziganes* and *Under the Arbor* (1877); *The Minuet* (1878); *Recital of the Tragedy of Mirome at the House of Cardinal Richelieu* (1879); *Bohemians* (1881). M. Adrien Moreau received a medal of the second class in 1877.

LOUDET (ALFRED). Born at Montélimart, Drôme. Pupil of Bonnefond, L. Cogniet, Robert-Fleury, and Pils. M. Loudet devotes himself largely to portraits, but has produced some meritorious works in *genre,* of which a good example is *A Grape for a Kiss* (1877). *Leda* (1878), and *The Little Mendicant Sister* (1879), also deserve mention.

GOUPIL (LÉON-LUCIEN). Born at Paris. Pupil of H. Scheffer and of A. Scheffer. Besides *The Two Foscari,* he has exhibited *The Month of Mary* (1873); *Interior of a Farm-House* (1877); *Meditation* (1878); *Woman of the Sixteenth Century* (1881), and other works.

LEHOUX (PIERRE-ADRIEN-PASCAL). Born at Paris, August 9, 1844. Was a pupil of M. Cabanel, and made his *début* at the Salon of 1869 with *Mercury and Argus.* He has since exhibited, among other works, *Bellerophon Vanquisher of the Chimera* (1872); *David and Goliath* (1873); *Constellation of the Bouvier* (1876); *Surprise,* and *Wrestlers* (1878); *St. John the Baptist* (1879); *Plain of Thebes* (1880); *The Precursor,* and *Mars* (1881). M. Lehoux obtained a medal of the second class in 1873, and in 1874 one of the first class, together with Prize of the Salon.

GIRAUD (VICTOR), son of Pierre-François-Eugene Giraud. Born about the year 1835. Was a pupil of Picot. Made his *début* with *éclat* at the Salon of 1867 with the *Slave Merchant,* which was purchased by the State. *The Husband's Return* (1868) and *The Charmer* (1870) were sufficiently meritorious to deepen regret at the untimely death of the artist, which occurred in January, 1871, during the siege of Paris.

DUPRÉ (JULES). Born at Nantes, 1812. As a boy he studied design in the porcelain manufactory of his father. Having essayed oil painting, he made his *début* at the Salon of 1831 with five landscapes. The favorable impression these produced was rapidly augmented, until the painter became widely popular. After a time, however, he almost ceased contributing to the Salon, although he is a laborious and prolific worker. Among his productions may be named: *Animals Crossing a Bridge in Berry, Forest of Compiegne, A Sheepfold in Berry, Return of the Flock, The Fisherman, Environs of Southampton,* and *The Sluice.* René Ménard says of this artist: "His farms, his cottages, his old oaks on the borders of pools, with cows ruminating about, his plentiful pastures where horses run with flowing manes, his mills which profile their silhouettes on a stormy sky, have a simple and truthful side which captivates all the world." M. Dupré received a second class medal at the Salon of 1833, and the same at the Universal Exposition of 1867. He was made chevalier of the Legion of Honour in 1849, and officer in 1870.

HUMBERT (FERDINAND). Born in Paris, October 8, 1842. Pupil of Picot, Cabanel and Fromentin. He made his *début* at the Salon of 1865 with the *Flight of Nero.* Drawing upon history, mythology and religion for his subjects, M. Humbert has since exhibited: *Œdipus and Antigone Finding the Bodies of Eteocles and Polyneices* (1866); *Massaouda* (1869); *St. John the Baptist* (1872); *The Virgin and Infant Jesus,* now in the Luxembourg (1874); *Christ Pardoning the Adulteress* (1877); *Rape of Dejanira* (1878); *Salome* (1880), and other works, including portraits. M. Humbert received medals in 1866, 1867 and 1869; a medal of the third class at the Universal Exposition of 1878, and in the latter year the decoration of the Legion of Honour.

SÉGÉ (ALEXANDRE). Landscape painter, born in Paris. Pupil of Flers and Cogniet. His *Oaks of Kertregonnec* has been honored with a place in the Luxembourg. Among his other works are: *A Morning in the Alps* (1874); *The Green Road* (1878); *The Valley of Courtry* (1879); and *L'Epine d'Antoigny* (1881). He obtained a Salon medal of the second class in 1874, and a medal of the third class at the Universal Exposition of 1878. He is chevalier of the Legion of Honour.

BUSSON (CHARLES). Born at Montoire (Loir-et-Cher) July 15, 1822. A pupil of Rémond and Français. He has achieved a reputation for his landscapes, the subjects of which are chiefly borrowed from his native country. The following of his works have been purchased by the State and placed,

respectively, in the museums of Tours, Compiègne and the Luxembourg: *Ford, near Montoire* (1857); *Hunt in the Marsh of Berry* (1865); and *Return of the Gamekeeper* (1867). Among his more recent pictures are: *An Old Norman Farm* (1878); *Old Mill Dam* (1879); *Watering-place at the Old Bridge of the Chateau of Lavardin* (1880); *Forest of Saint-Martin near Montoire*, and *The Stream* (1881). M. Busson received in 1855 a medal of the third class, with *rappels* in 1857, 1859 and 1863; a medal of the third class at the Universal Exposition of 1867, and one of the first class at the Universal Exposition of 1878. In 1866 he received the decoration of the Legion of Honour.

DE CONINCK (PIERRE). Born at Méteren, November 22, 1828. Pupil of L. Cogniet. Painter of *genre* and of portraits. His contributions to the Salon include: *I Confetti*,—scene in the Carnival at Rome (1874); *Portrait of a Trappist* (1876); *Cornelia* (1878); *Mater Dolorosa* (1879); *The Houblon in the North of France*,—local custom connected with the gathering of the hops (1880); and *Trapped Hare* (1881). M. Coninck was awarded medals in 1866 and 1868, and a third class medal in 1874.

ROUGERON (JULES-JAMES). Born at Gevrey-Chambertin (Côte-d'Or), in 1842; died in 1880. Pupil of MM. Picot and Cabanel. *Genre* painter, many of whose subjects were derived from studies in Spain. He exhibited, among others, the following works: *Wedding in a Spanish Village* (1873); *A Quarrel* (1875); *Festival of the Venta del Spiritu-Santa, in Andalusia* (1876); *Brawl in a Posada* (1878); *An Angel of Heaven—Child's Funeral in Andalusia* (1879); *Taking the Veil of the Carmelites*, and *Departure of the Torero for the Arena* (1880).

MONCHABLON (XAVIER-ALPHONSE). Born at Avillers (Vosges) in 1838. He early evinced his artistic bent, but his first efforts were misdirected, for want of proper instruction. In 1854 his picture of the *Condemnation of Christ* secured a pension of three hundred francs from the Society of Emulation of his department, which sum was afterwards augmented. He then entered the studio of M. Cornu, who fitted him for the School of Fine Arts at Paris, which he entered in 1859, studying also under M. Gleyre. In 1863 he won the Grand Prize of Rome. Since then he has exhibited: *Adam and Eve Expelled from Paradise* (1865); *The Terrors of Cain* (1866); *Burial of Moses* (1868); *Salvator Mundi* (1875); *Joan of Arc* (1876); *The Toilet of Venus* (1877); *A Fallen Titan* (1878); *Victor Hugo* (1880), and other works, including portraits. M. Monchablon excels in invention, grace of color, and other qualities demanded in grand decorative work. He received a medal in 1869, and one of the second class in 1874.

COMTE (PIERRE-CHARLES). Born at Lyons, April 23, 1823. Pupil of M. Robert-Fleury. He made his *début* in the Salon of 1846. His *Henry III. and the Duke of Guise* (1855) was purchased by the State. Subsequently he exhibited: *Joan of Arc at the Anointing of Charles VII.* (1861); *Recreation of Louis XI.* (1863); *Eleanor d'Este Causing her Son, Henry of Guise, to Swear to Avenge his Father* (1864); *Marie Touchet* (1870); *The Niece of Don Quixote* (1877); *Love Chases Time* and *Time Chases Love* (1879), and other works. He received a third class medal in 1852, a second class medal in 1853; a second class medal at the Universal Exposition of 1855; a *rappel* in 1857, and a third class medal at the Universal Exposition of 1867. He was made chevalier of the Legion of Honour in 1857.

HAQUETTE (GEORGES). Born at Sèvres (Seine-et-Oise), May 2, 1853. Pupil of MM. A. Millet and Cabanel. He made his *début* at the Salon of 1875 with two studies of heads. Subsequently he exhibited: *Strolling Musicians* (1876); *Scene at Pollet, near Dieppe* (1878); *Le Manchon de Francine* (1879); *Fish-seller at Dieppe* (1880); *Father Mazure* (1881). The critic of "L'Art Contemporain" says: "A legitimate success attends M. Georges Haquette in his representations of maritime life. To Pollet, that picturesque quarter which makes Dieppe two distinct cities, the painter retires during ten months of the year, to study on the spot the physiognomies that he depicts." M. Haquette obtained a third-class medal in 1880.

BONINGTON (RICHARD PARKES). Born at Arnold, near Nottingham, England, October 25, 1801; died September 23, 1828. At the age of eighteen years he entered the studio of M. Gros, at Paris, studied at the School of Fine Arts, and especially in the Gallery of the Louvre, where he obtained from the Flemish and Venetian masters the secrets of *chiaroscuro* and color. So rapid was his progress that the second picture he exhibited was honored with a gold medal. He now made a visit to Italy, tarrying particularly in Venice, whose monuments he so admirably depicted. On his return to Paris, the popularity of his works brought him a great number of orders, only a small portion of which he was able to execute. Seized with consumption, he wished to revisit England. He accordingly embarked for that country, but died a few days after his arrival. He painted marines, landscapes, and pictures with figures of small dimensions, in the treatment of which he combined the fidelity of the Dutch painters with the vigor of the Venetians. His numerous water-colors and lithographs are also much valued. Although of English birth, the fact that he studied, worked and dwelt in France, warrants that country in classing him among her artists. His *Francis First and the Duchess d'Etampes* is in the Louvre.

PUVIS DE CHAVANNES (PIERRE). Born at Lyons Dec. 14, 1824. Pupil of Henry Scheffer and of Couture. He has devoted himself largely to mural and decorative painting. Small reproductions of his immense symbolic pictures, *Peace* and *War*, were seen at the Exhibition of 1867. In 1865 he painted for the Museum of Amiens, *Ave Picardia Nutrix*, a monumental work with eight figures. A decorative figure entitled *Sport* was painted for the grand staircase of the Museum of Marseilles in 1869. In 1874 and 1875, respectively, he painted for the Hotel de Ville, of Poitiers, *The Year 732, Charles Martel Saved Christianity by his Victory over the Saracens near Poitiers*, and *Retired to the Convent of Sainte-Croix, Radegonde Gives Asylum to the Poets and Protects Letters from the Barbarism of the Age—Sixth Century.* In the Salon of 1876 he exhibited a painting and a drawing illustrating the life of Saint Geneviève, made for the church of St. Geneviève (the Pantheon), Paris. Among his later works are: *The Infant Prodigy* (1879); *Young Picards Exercising with the Lance*—a sketch of a decorative work designed for the Museum of Amiens (1880); *The Poor Fisher* (1881). Charles Yriarte says of M. Puvis de Chavannes: "He has not a useless gesture, not a line which has not its value; all the words are ideas, and the poem is accessible to all." Mr. P. G. Hamerton says: "His art is a poetical abstraction; the region that he paints is not the world, but a painter's dreamland, and the figures that dwell in it are not men and women, but the phantoms of a powerful yet tranquil imagination." He received a second class medal in 1861, a medal in 1864, and a medal of the third class at the Universal Exposition of 1867. He was made chevalier of the Legion of Honour in 1867, and officer in 1877. At the Salon of 1882 his *Ludus Pro Patria* secured the Medal of Honour.

HUE (CHARLES-DÉSIRÉ). Born at Meaux (Seine-et-Marne). Pupil of MM. Robert-Fleury and Caraud. A graceful painter of *genre* subjects. He has exhibited: *Sterne at the Glove-seller's* (1873); *An Indiscreet Friend* (1875); *Await Me Under the Elm* (1876); *A Cloud* (1877); *The Wedding Call* (1878); *Love is not to be Trifled with* (1879), and other works.

HAMMAN (ÉDUARD-JEAN-CONRAD). Born at Ostende, Belgium, in 1819. Studied under De Keyser, at Antwerp, and at first painted historical pictures, several of which were purchased by the Museum at Brussels. In 1846 he made France his home, and has resided in Paris since that time. He has received many commissions from the government. His *Infancy of Charles V.* (1863) is in the Luxembourg. Among his works are: *The Secrets of the Madame* and *The Secret of the Maid* (1873); *The Romance* (1876); *Souvenirs of a Father—Good Blood Cannot Lie* (1878); *William Van den Velde Drawing the "Salute of the Flotilla"* (1880); *A Fugitive Protestant Family after the Revocation of the Edict of Nantes* (1881). M. Hamman received a third-class medal in 1853; a second-class medal in 1859, and a *rappel* in 1863. He also received a third-class medal at the Universal Exposition of 1855, and was made chevalier of the Legion of Honour in 1864.

TROY (JEAN-FRANÇOIS DE). Born at Paris, in 1679; died at Rome, January 24, 1752. He was son and pupil of François de Troy, a skilful portrait painter. Young De Troy competed for the Prize of Rome at the age of 19 or 20 years, but, failing, was sent to Italy at his father's expense. His studies, both at Rome and at Pisa, where he also sojourned for a time, were much interrupted by his pleasures. Returning to Paris, he was, in 1708, admitted to the Academy on the merits of a picture of *Niobe and her Children.* In 1716 he became adjunct professor, and in 1719 full professor in the Academy. At this period he received charge of the decoration of public buildings, and painted a number of *genre* pictures. In 1727 he participated in a competition, ordered by the king, among the painters of the Academy, and shared the prize with Le Moine, his picture representing *Diana's Bath.* From 1728 to 1737 he painted a great number of pictures of every class and all dimensions, for residences, palaces, churches, and galleries. Among these works was *The First Chapter of the Order of the Holy Ghost*, painted for the Church of the Convent of the Grand-Augustins, at Paris. In 1738, M. De Troy was made director of the French Academy at Rome, and was decorated with the Order of St. Michel. At Rome he painted a series of seven scenes in the *History of Esther*, for use as models for Gobelins tapestries. Subsequently he painted a series illustrating the *History of Jason*, destined to a similar use. In 1743 he received the dignity of Prince of the Academy of St. Luke at Rome. Upon some real or fancied grievance, on the part of the French Court, he demanded his recall from Rome, which was accorded; but he died suddenly, at the moment of embarking for France. Many of his works have been multiplied by engravings.

REGNAULT (JEAN-BAPTISTE). Born at Paris, October, 1754; died November, 1829. When fifteen years old he was placed under the instructions of M. Bardin, whom he accompanied to Rome. Returning to Paris he won, in 1775, a second prize at the Academy and, in 1776, obtained the first prize with his *Meeting of Alexander and Diogenes.* He now, as pensioner, made a second sojourn at Rome, where he painted a *Baptism of Christ.* On his return to Paris he painted *Perseus and Andromeda* (1782), and *Education of Achilles by the Centaur Chiron* (1783), which, with a *Descent from the Cross*, produced soon afterwards, established his fame. Subsequently he painted grand historical compositions and allegorical works, besides numerous easel pictures. His school was the rival of that of David. M.

Regnault was a member of the Orders of Saint Michel and of the Legion of Honour; Rector Professor in the Special Schools of Painting and Sculpture, and member of the Royal Academy of the Fine Arts. His *Descent from the Cross; Education of Achilles; Pygmalion Imploring Venus to Animate his Statue;* and *Origin of Painting*, are in the Louvre.

SCHENCK (AUGUST-FREDERIC-ALBRECHT). Born at Gluckstadt, 1828. Although of German birth, M. Schenck is a Frenchman by adoption. After having engaged in business pursuits in England and Portugal, he settled in France, and became a pupil of Cogniet. He made his *début* at the Salon of 1855, and soon became noted for the truthfulness and charm of his delineations of animal life. Among his works are: *Repose on the Sea-shore* (1864), purchased by the State; *The Awakening* (1865), in the Museum of Lille; *Lost* (1873); *A Stubble Field* (1875); *Return to the Park*, and *A Corner of Auvergne* (1877); *Anguish* (1878); *L'Echir*, or Snow Squall in the Auvergne Mountains (1880); *Geese* (1881). A critic writing in the "Figaro," June 1878, says: "All the world to-day regards Schenck as one of our first animal painters. He is one of those originals, of a species not yet extinct, who prefer dogs to men, and find more sweetness in sheep than in women. . . . Retired to Écouen, to a farm, he lives in the midst of oxen, dogs, goats, asses, horses, sheep of all types, races, and species; cares for them, cultivates them, loves them, and above all, studies them, as never artist studied his models. . . . He has penetrated the inmost recesses of their souls, which he knows how to show us in pictures of striking truth." M. Schenck received a Salon medal in 1865, and is chevalier of the orders of Christ of Portugal and of Isabella the Catholic.

HANOTEAU (CHARLES-AUGUSTE-OCTAVE-CONSTANCE-HECTOR). Born at Decize (Nièvre), May 25, 1823. At the age of 24, he went to Paris and began to study painting with M. Renou. Later he followed the course of Gigoux at the School of Fine Arts. He made his *début* at the Salon of 1847. In 1853 he visited Algiers, where he made many sketches. Devoting himself exclusively to landscape, he speedily developed a rare talent and obtained legitimate renown. He especially excels in "reproducing the poetry of the grand woods deliciously parted by the banks of the Loire. He renders its perfumed freshness and its graceful verdure." Among his Salon pictures are: *Harvest in the Canton of Fourds* (1853); *Arab Camp under the Walls of Laghouat* (1855); *The Nurse of the Poor* (1863), in the Museum at Nevers; *The Paradise of Geese* (1864), in the Museum of Marseilles; *The Larder of the Water Foxes* (1868); *The Reeds* (1869); *La Mare au Village* (1870), in the Luxembourg; *The Frogs* (1875), in the Luxembourg; *The Victim of the Revel* (1879); *The Sleeping Water* (1880); *The Wooded Pond* (1881). M. Hanoteau received medals in 1864, 1868 and 1869, and the decoration of the Legion of Honour in 1870.

DELORT (CHARLES-ÉDOUARD). Born at Nîmes. Pupil of Gleyre and Gérôme. Among his contributions to the Salon are: *Confidence* (1873); *Embarkation of Manon Lescaut* (1875); *After Breakfast* (1876); *A "Hallali" in a Market* (1878); *A Poacher*, souvenir of the Forest of Fontainebleau (1880). M. Delort received a third class medal in 1875.

BUTIN (ULYSSE-LOUIS-AUGUSTE). Born at Saint-Quentin, May 15, 1838. Pupil of Picot and Pils. Besides his *Saturday at Villerville—the Waiting*, he has exhibited *La Nonchalente* (1873); *Women at the Capstan* (1876); *Interment of a Marine* (1878); *Departure* (1881). M. Butin received a medal of the third class in 1875, and one of the second class in 1878.

VEYRASSET (JULES-JAQUES). Born in Paris, 1825. When a boy he studied drawing at the school in the Rue l'École de Médecine. His father being too poor to aid him in his more advanced studies, young Veyrasset supplied his necessities by copying pictures in the Louvre, and by making etchings for publishers. He began to contribute to the Salon as early as 1850 and has achieved an honorable distinction both as a painter and an etcher. As an interpreter of country life, pure and simple, he has few superiors. He paints in water colors as well as oil. Among his works are: *Reapers* (1850); *A Ferry* (1861); *Washers near Saint-Jean de Luz* (1865); *Relay of Tow-Boat Horses* (1872); *Stone Carts in the Forest of Fontainebleau* (1875); *The Fair of St. Catherine* (1878); *La Petite Culture* (1880); *Old Horse at the Door of a Blacksmith* and *Chanticleer* (1881). As painter M. Veyrasset received a second class medal in 1872, and as etcher he received medals in 1866 and 1869. He was made chevalier of the Legion of Honour in 1878.

MOROT (AIMÉ-NICOLAS). Born at Nancy, June 16, 1850. Student in the School of Fine Arts, and pupil of M. Cabanel. In 1873 he won the Prize of Rome with a picture entitled *Super Flumina Babylonis.* A laborious worker and conscientious student, M. Morot's career has been attended with extraordinary success. His *Medea* (1877) secured a third medal; his *Battle of the Eaux-Sextiennes* (1879)—a grand canvas representing the wives of the defeated Ambrons precipitating themselves against the Romans and driving them back—was purchased by the State; *The Good Samaritan* (1880) won a first medal; and *The Temptation of Saint Antony* (1881) secured the Medal of Honour. M. Morot has thus, within the space of four or five years, won all the honors of the Salon,—a record rarely paralleled.

VUILLEFROY (DOMINIQUE-FELIX DE). Born at Paris. Pupil of MM. Hébert and Bonnat. He made his *début* with a marine view. Since then he has acquired high fame as a painter of lansdcapes. His works, which are characterized by refined feeling, include: *Morning in the Bas-Bréau, Forest of Fontainebleau* (1870); *La Rue d'Allemagne, à la Villette* (1875); *Bad Weather on the Cliffs of Dieppe* (1878); *Herd of Cows in the Oberland.* (1879); *Return of the Herd* (1880),—the last two works were purchased by the State; *Watering-place* (1881). M. Vuillefroy was honored with a medal in 1870, and one of the second class in 1875. In 1880 he was made chevalier of the Legion of Honour.

DANTAN (ÉDOUARD-JOSEPH). Born at Paris, August 26, 1848. Pupil of MM. Pils and Lehmann. When only nineteen years old he was commissioned to execute for the Hospice Brézin, at Marne (Seine-et-Oise), a large mural painting of the *Holy Trinity.* He made his *début* at the Salon of 1869 with an *Episode in the Destruction of Pompeii.* Among his subsequent contributions are: *Hercules at the Feet of Omphale* (1874); *Death of Timophane* (1875); *The Nymph Salamacis* (1876); *Priam Demanding of Achilles the Body of Hector* and *Calling of the Apostles Peter and Andrew* (1877); *Corner of a Studio* (1880); *The Breakfast of the Model* (1881). M. E. J. Dantan received a medal of the third class in 1874 and one of the second class in 1880.

BEYLE (PIERRE-MARIE). Born at Lyons, in 1838. After having fled from home to join a troupe of mountebanks, he devoted himself so enthusiastically to drawing, that not even his conscription as a soldier was permitted to interrupt his work. In 1863 he went to Paris, where he received

counsel and assistance from the designer Philippon. He made his *début* at the Salon of 1867 with *A Bohemienne*, which attracted little attention, but the following year his *Permission Refused* and *Aoh!* met with marked favor. Since then he has exhibited *Toilette of a Wild Woman* (1869); *Combat of Tortoises* (1874); *The Gossips of Bricquebec* (1876); *Coco's Last Ration* (1878); *Flowers of Sin* (1880); *Pêcheuses de Moules au Pollet* (1881). The last work received honorable mention.

DELOBBE (FRANÇOIS-ALFRED.) Born in Paris in 1835. Pupil of MM. Lucas and Bouguereau. Among his contributions to the Salon (at which he made his *début* in 1860) are: *Le Farniente* (1869); *Corner of the Wood* (1870); *A Baptism in the XVIth Century* (1872); *Algerian Woman* (1873), in the Museum of Dijon; *Country Music* (1874), in the Museum of Carcasonne; *Pyramus and Thisbe* (1875), purchased by the State; *Virgin and Child* (1876); *Spring-time* (1877); *The Last Arrow* (1878); *The Bath* (1880); *The Family in the Fields* and *Young Bohemian* (1881). M. Delobbe received a third medal in 1874, and a second medal in 1876.

DUPRÉ (JULIEN). Born in Paris in 1851. Began to study design in 1870, and in the year following entered the School of Fine Arts, where he followed the course of M. Pils. On leaving the school in 1875, he profited by the counsels of M. Laugée, whose son-in-law he became. Among his Salon pictures are: *The Harvest in Picardy* (1876); *Reapers of Rye in Picardy* (1877); *Binders of Sheaves* (1878); *The Aftermath* and *Gleaners* (1879); *Reapers of Luzerne* and *Gleaners* (1880); *Gathering the Hay* (1881). The pictures of 1880 secured for the artist a third-class medal.

CHAVET (VICTOR). Born at Pourcieux (Bouche-du-Rhône), July 21, 1822. Pupil of Revoil and of Roqueplan. He exhibited as early as 1847 *The Singing Lesson*, and subsequently, among other works, the following: *Charles VII. and Agnes Sorrel at the Astrologer's* (1848); *Young Ladies Examining a Jewel* (1851); *A Concert* (1853); *Honey-Moon* (1855); *The Sleeper* (1859),—in the Luxembourg; *The Repose of the Model* (1874); *Reading the Paper* (1878); *A Lady Reading* (1879). M. Chavet also paints portraits. He received a third class medal in 1853; and a second class medal at the Universal Exposition of 1855, with a *rappel* in 1857. He was made chevalier of the Legion of Honour in 1859.

BARRIAS (FÉLIX-JOSEPH). Born in Paris, September 13, 1822. Pupil of L. Cogniet. In 1844 he won the Prize of Rome with his *Cincinnatus Receiving the Deputies of the Senate.* He made his *début* at the Salon of 1847 with a *Young Girl Carrying Flowers* and a *Roman Spinner.* His *Exiles under Tiberius* (1850) was purchased for the Gallery of the Luxembourg. Subsequently he exhibited *Michel Angelo in the Sixtine Chapel* (1857); *Picardy*, an allegorical picture, designed for the grand stairway of the Museum of Amiens (1863); *The Repose* (1866); *Electra at the Tomb of her Father* (1873); *L'homme est en mer!*—subject from Victor Hugo (1875); *Eve* (1877); *The Fairy of the Pearls* (1878). His contributions to the Salons of 1879, 1880 and 1881 were portraits. M. Barrias made illustrations (lithographs) for editions of Virgil and Horace, published by Didot. He has executed frescoes for the Church of Saint-Eustache, the Grand Hôtel du Louvre, the Chapel of Sainte-Geneviève in the Church of the Trinity, at Paris, and other buildings. The frescoes in Ste. Geneviève illustrate the whole story of the saint. Commenting on this work, Roger Ballou says it is "worthy of an artist who is always distinguished by a severe execution, a happy imagination, and a graceful conception of the whole effect. A painter of style, Felix Barrias has neither the solemnity nor the

coldness of those who usually claim this title; very careful of the dignity of his art in these times of easy painting, he has never made a compromise with the taste of the day, and for this reason, in every essay on decorative art his name is written in advance." M. Barrias received a medal of the third class in 1847; a first class medal in 1851; and a second class medal at the Universal Exhibition of 1855. He was made chevalier of the Legion of Honour in 1859.

MÜLLER (CHARLES-LOUIS). Born at Paris, December 22, 1815. Pupil of L. Cogniet and of Gros. He made his *début* in 1837 with *The Day After the Nativity*. In 1838 he exhibited *Martyrdom of St. Bartholomew*, and between that year and 1847 a number of important works, including *Diogenes and his Lantern*, *Satan Leading Christ up into the Mountain*, *Massacre of the Innocents*, *The Centaurs and the Lapithæ*, and *Primavera*. The great picture with which his name is chiefly associated,—*Roll Call of the Victims of the Reign of Terror*,—was produced in 1850, and was purchased by the government and placed in the Luxembourg, as was also his *Lady Macbeth* of the previous year. The *Roll Call* was again exhibited at the Universal Exposition of 1855, accompanied by another immense canvas, *Vive L'Empereur*, an episode of March 30, 1814. M. Müller's great success is due less to charms of color than to rare excellence in design and composition and the faithful reproduction of the personages and costumes of the epoch to which his subject belongs. Among his later works are *Marie Antoinette in the Conciergerie* (1857); *A Mass During the Reign of Terror* (1863); *Madness of King Lear* (1875); *Thomas Diafoirus*, a subject from Molière (1877); *"Give us Barabbas!"* (1878); *At the Opera*, 1792 (1879); *A Question of Force* (1881). In 1843 he painted *Christ's Entry into Jerusalem*, on commission of the Minister of the Interior; in 1858 he was chosen to decorate the Hall of the States in the Louvre; and in 1880 he painted the *Goddess of Reason* for one of the societies of Paris. In 1850 he was made Art Director of the Manufactory of Gobelins Tapestries. In his "Art Thoughts," James Jackson Jarves says:

"Müller's great picture of the 'Call of the Condemned' of the Reign of Terror, is perhaps the best composed historical painting of our time. . . . It carries the spectator directly into the scene as it must have appeared on that morning when the last of Robespierre's victims were wantonly hurried to the guillotine. Müller drags it bodily out of the past, and puts it before our eyes in its precise truth, without dramatic exaggeration, or attempt to heighten anguish and despair sufficiently intense in their own naked reality. . . . The officials, at whose action we are aghast, are justly treated; made men doing a stern duty, not ensanguined monsters. There are fifty masterly pictures, each a pathetic tale by itself; every separate group and individual action diversified in emotion, but filling its place with appropriate feeling in the harmonious whole; all subdued to an appropriate key of light, in fine gradation, centred outside the prison door, where waits the cart which is fast filling with its dismal load. . . . It is devoid of academic artificiality on the one hand, and of the other extreme of conventional idealism on the other. Sincerity and sympathy are joined to unquestioned skill and rare talent in composition. . . . Müller paints history as Motley writes it, picturesquely, and with insight into its emotions."

M. Müller received a third class medal in 1838, a second class medal in 1846, a first class medal in 1848, and a medal of the first class at the Universal Exposition of 1855. He was made chevalier of the Legion of Honour in 1849, and officer in 1859, and was elected Member of the Institute in 1864.

CAIN (GEORGES). Born in Paris. Pupil of MM. Cabanel, Vibert, and Detaille. The son of a painter and the grandson of a sculptor, he was reared in the atmosphere of art, and early recognized

his vocation. But after embarking upon his studies he found it difficult to determine the bent of his talent; and it was not until he came under the instruction of Detaille, the last of his three preceptors, that he found his place. After exhibiting *genre* pictures for several years, he appeared at the Salon of 1880 with *The Bust of Marat on the Pillars of the Markets*, his first real success. This was followed in 1881 with *A Tribunal Under the Reign of Terror*, which strengthened the favorable opinions won by the previous work, and proved the artist's capacity for treating this class of subjects with peculiar success.

GIRARD (FIRMIN). Born at Poucin. Under the instructions of Gleyre he prepared himself for admission to the School of Fine Arts, where in 1861 and in 1865 he won the second prize. During this period of his life he was greatly straitened in means, and lent himself to various employments to secure the necessaries of life. He preferred historical and religious subjects, but circumstances directed him into a different channel and his success has been achieved by works of *genre.* Among other productions he exhibited *After the Ball* (1863); *Death of the Princess Lamballe* (1866); and *The Flower Merchant* (1872). The latter picture was much admired; but his substantial triumph dates from 1874, when his *Fiancés* obtained a second medal. Since then he has exhibited *The God-Mother's Garden* (1875); *Quay of Flowers* (1876); *The Bear Trainer* (1877); *A Wedding in the XVIIIth Century* (1879); *End of Autumn* and *Going to Market* (1881). Besides the medal of 1874, M. Girard was awarded a third medal in 1863.

MÉLINGUE (ETIENNE-LUCIEN). Born in Paris, December 18, 1841. Pupil of MM. Léon Cogniet and Gérôme. He made his *début* at the Salon of 1861 with a landscape, *Souvenirs of Veules.* After exhibiting in 1863 another landscape, *A Yard in Normandy*, he devoted himself to historical subjects, in the treatment of which he has achieved a high reputation. Among his noted works are: *Messieurs of the Third Estate before the Royal Séance of June* 23, 1789 (1874); *Fourth Discourse of the Gallant Ladies of Brantôme* (1876); *The Morning of the* 10 *Thermidor*, 1794 (1877), one of the successes of the Salon; *Raising of the Siege of Metz by Charles Fifth*, 1533 (1878), purchased by the State for the Museum of Dijon; *Etienne Marcel and the Dauphin Charles*, a canvas of grand dimensions, now in the Luxembourg (1879); *Marat* (1880); *Recovery of Belfort by Marshal de la Ferté*, painted for the Hotel de Ville, of Belfort (1881). M. Mélingue was awarded a first medal in 1877, and was made chevalier of the Legion of Honour in 1880.

DUPRAY (LOUIS-HENRY). Born at Sedan, in 1842. Bred amidst military associations, he was from childhood devoted to the career of arms; but just as this purpose was about to be realized it was frustrated by an accident with a vicious horse, which rendered him a cripple. Beginning to sketch as a relief from the tedium of confinement while his wounds were healing, he rapidly developed a talent for art which determined his future vocation. After a course of study with MM. Pils and Cogniet, he made his *début* at the Salon of 1865 with a *Cuirassier*, a work of much merit. It failed, however, to satisfy the artist, who applied himself with increased devotion to labor and study until 1869, when he reappeared with *Marshal Ney at Waterloo*, a picture which at once gave him high rank. With Detaille and De Neuville he ably represents the new school of military painting. Since 1869 he has exhibited *Battle of Waterloo* (1870); *Marine Fusiliers* (1872); *Visit to the Advance Posts* (1874); *Regiment of Hussars Advancing to the Front* (1876); *Arrival at the Dépôt of Supplies* (1878); *A Capitalist* (1879); *The Proffered Horse* (1880), and other works. M. Dupray received a second class medal in 1872, and a third class medal in 1874. He was made chevalier of the Legion of Honour in 1878.

PERRAULT (LÉON). Born in Poitiers, 1832. In 1853, having won the prize of drawing in his native town, he received a pension of six hundred francs and proceeded to Paris, where he entered the studio of M. Picot. Here he imbibed a profound feeling for religious art, and also devoted attention to portraits. In 1860 he made his *début* in the Salon with his *Old Man and Three Young Men*, a theme derived from one of La Fontaine's fables. This picture is in the Museum of Poitiers. Since then M. Perrault has been represented in nearly all the exhibitions, with subjects sometimes religious, sometimes commemorative of heroic episodes, and sometimes allegorical. Among his works are: *Christ in the Tomb* and *Descent from the Cross* (1863); *Fear* (1864); *The Odalisque* (1870); *Bather* and *Rebellious Love* (1874); *Saint John, the Forerunner* (1876), in the Museum of La Rochelle; *Little Fadette* (1878); *Moses Exposed in the Nile* (1879); *Love Conqueror* and *Love Asleep* (1880); *Meditation* (1881). M. Perrault received a medal in 1864, and a second class medal in 1876.

SAIN (ÉDOUARD-ALEXANDRE). Born at Cluny. Pupil of Picot. A successful *genre* and portrait painter. His *Excavators at Pompeii* (1866) is in the Luxembourg. He has since exhibited: *The Convalescent Making a Pilgrimage* (1873); *A Daughter of Eve* (1874); *The Tortoise* and *Marriage Feast at a Caprian Peasant's* (1875); *Jesus and the Woman of Samaria* (1876); *Andromeda* (1878). His later contributions to the Salon have been, almost exclusively, portraits. At the Centennial Exhibition, Philadelphia, in 1876, he exhibited a *Family Scene in the Pyrenees*, which procured him a medal. He received a Salon medal in 1866, and one of the third class in 1875. In 1877 he was made chevalier of the Legion of Honour.

KAEMMERER (FRÉDÉRICK-HENRI). Born at La Haye. Pupil of Gérôme. Painter of *genre* subjects and landscapes. His knowledge of the human figure, taste in composition, and graceful treatment of herbage and textures generally, are all well exemplified in his *Rupture*, or garden quarrel, exhibited in 1873. Among his subsequent works are: *The Beach at Scheveningen* (1874); *A Winter Day in Holland* (1875); *A Baptism* (1878); *An Ascension in the Year* 8 (1880.) Although of Dutch birth, M. Kaemmerer is essentially French in art. He received a medal of the third class in 1874.

LEHMANN (CHARLES-ERNEST-RODOLPHE-HENRI). Born at Kiel, Holstein, April 14, 1814. Pupil of his father and of M. Ingres. He made his *début* at the Salon of 1805 with *Tobias and the Angel*. He subsequently exhibited: *The Cid*, purchased for the Museum of Lyons, and *The Fisherman* (1837), acquired by the Museum of Carcassonne; *Saint Catherine Carried to the Tomb by Angels*, and *The Virgin with the Infant Jesus* (1840); *Leonidas* (1849), in the Museum of Nantes; *Grief of the Oceanides at the Foot of the Rock to which Prometheus was Chained* (1851), in the Gallery of the Luxembourg; *The Repose* (1864); *Arrival of Sarah at the Home of Tobias* (1866). M. Lehmann has great fame as a painter of portraits. Among his noted works in this departtment are the portraits of *The Princess Belgiojoso*, *The Abbé Liszt*, *Alphonse Karr*, *La Marquese de Bedmar*, *Monsignieur Darboy*, *Hugues de Payers*, and many others. He has also executed mural paintings in various churches and public buildings. In the Hotel de Ville he painted fifty-six compositions in ten months. He also painted the two hemicycles in the Hall of the Throne in the Palace of the Senate, and executed some paintings for the Palace of Justice. At the Exposition of 1855 he exhibited *The Infant Jesus and the Magi; Jeremiah; Venus Anadyomene; Ondine;* and *Dream of Erigone.* Eugene Benson, writing in "Appleton's Journal" says of this artist: "In Lehmann and Ingres classicism were grafted on German mysticism, and it is this union of the positive classic with the poetic sentiment of the North which

makes many of his works as strange as they are lovely. . . . [Speaking of portraits.] Of late years Lehmann's style has changed somewhat; it has lost its pallor and strangeness,—the charm of his work to some of his admirers,—and has become suffused with color."

Of German birth, M. Lehmann is a naturalized Frenchman and is intimately identified with French art. He received a medal of the second class in 1835; medals of the first class in 1840 and 1848; and a first medal at the Universal Exposition of 1855. He was made chevalier of the Legion of Honour in 1846, officer in 1853, and was elected a Member of the Institute in 1864.

VÉLY (ANATOLE). Born at Ronsoy. Pupil of Signol. His parents were very poor and during his studies he suffered severe privations. He exhibited in 1866, *The Death of Abel;* in 1867 *Mater Dolorosa*, now in the Church of Anzin; and in 1863, *The Temptation of St. Anthony.* A change of style was marked by his *Wells that Talk* (1873). This was followed by *Lucia di Lammermoor* (1874); *Meditation* (1875); *The First Step* (1877); *Love and Money* (1878); and *The Heart Awakes* (1880). These later pictures evince a taste for rich apparel and luxurious appointments, and a disposition to revive the incidents and associations of former times. M. Vély has had marked success in portraits. He received a third class medal in 1874, and one of the second class in 1880.

SERGENT (LUCIEN-PIERRE). Born at Massy (Seine-et-Oise). Pupil of Vauchelet, of Pils, and of J.-P. Laurens. At the beginning of his career the war of 1870 broke out, and he enlisted and served until the end, being at one time a prisoner. He emerged from this struggle a military painter. His work has a marked individuality, the subjects being isolated combats, or episodes not commonly remarked. In these pictures justice is done to obscure, anonymous heroes. He has exhibited: *Infantry of the Marines at Bazeilles* (1873); *The Last Effort at the Porte Balan*, Sedan, September 1, 1870 (1874); *End of the Combat*, Siege of Paris (1875); *Defense of the Mill of Tous-Vents* (1876); *Under Fire* (1878); *First Shots* (1880); *Episode of the Battle of Bazeilles* (1881). In 1879 he appeared with a work of quite another character,—*Origin of Power: Force; Universal Suffrage; Divine Right.*

GIRARDET (JULES). Born in Paris. Pupil of M. Cabanel. Painter of *genre* and historical subjects, landscapes, and portraits. His studies in Spain and Africa have supplied material for some of his best works. He has exhibited, among others, the following pictures: *Spring* (1876); *Return from Market in Tangiers* (1878); *The Shore of the Honn-Varaville, Calvados* (1879); *Environs of Biskra, Algiers* (1880); *Episode in the Siege of Saragossa* (1881).

CHAPERON (EUGÈNE). Born at Paris, February 7, 1857. A young military painter of promise. After studying two years in the School of Fine Arts, and under Pils, he served one year in a regiment of dragoons, and on his return, 1877, finished his studies under Detaille. He made his *début* in 1878 with *Lost*—two cavalrymen wandering on a trackless, snowy waste. Subsequently he has exhibited: *Poste à la Cosaque* (1879); *At Daybreak*,—movement of troops (1880); *En Batterie* (1881).

JAZET (PAUL-LÉON). Born at Paris, in 1848. Pupil of M. F. Barrias. He made his *début* at the Salon of 1872 with *Repaire* (lurking-place or den of robbers). This was followed in 1873 with *An Affair of Honor.* Yielding now to the disposition engendered by the late war, he began to mingle military subjects with his contributions to the Salon. We may cite, as among his later works: *Francs-tireurs in the Forest of Fontainebleau* (1874); *An Unhappy Adventure* (1875); *The*

Bivouac (1876); *Play of Princes*, illustration of XVIIIth century manners (1877); *After the Baptism* (1878); *Departure of the Squadron* (1880); *The Call to Horse* (1881).

COUTURIER (LÉON-LUCIEN-ANTOINE). Born at Macon, December, 1843. After studying in the School of Fine Arts at Lyons, he entered the studio of M. Cabanel, at Paris, in 1864. He was a soldier during the war with Germany, and was thus led to the choice of military subjects. He appeared at the Salon of 1872 with *A Reconnoissance of Francs-tireurs at Rueil.* This was followed by *Attack of the Marine Fusiliers*, siege of Paris (1875); *An Engagement of the Advance Guard* (1876); *Insurrection of the Couans*, episode of 1793 (1878); *An Alert* (1880); *The Recital* (1881). M. Couturier's works are characterized by simplicity and strength.

BENOUVILLE (ACHILLE-JEAN). Born in Paris, July 15, 1815. Pupil of M. Picot. In 1845 he won the Prize of Rome for landscape. He has continued to work in that department of art, and has derived many of his subjects from Italy. His *Coliseum seen from the Palatine* (1870) is in the Luxembourg. His *Evening Effect* (1844) is much admired. In later years he has exhibited: *The Shores of the Nive* (1875); *The Saut-du-Loup*—Maritime Alps (1876); *The Anio, between Tivoli and Vicovara* (1878); *Castel-Fusano*, near Rome (1880); *Gorges of Apremont*, Forest of Fontainebleau, and *After the Bath* (1881). M. A.-J. Benouville obtained a third class medal in 1844; a first class medal in 1863, and in the latter year was made Chevalier of the Legion of Honour.

BELLY (LÉON-AUGUSTE-ADOLPHE). Born at Saint-Omer (Pas-de-Calais), March 10, 1827. Pupil of Troyon and of Th. Rousseau. He exhibited in 1857, *The Village of Gisch*, Egypt; *The Desert of Massoub*, Sinai; and *Inundation in Egypt.* In 1859, *The Nile; Nile Boats; Plain of Djisch*, and *Embankment on the Nile.* His *Pilgrims to Mecca* (1861) is in the Luxembourg. At the Universal Exposition of 1867 appeared *Nile, near Rosetta; Evening;* and *Oasis in the Sinai.* Among his later Salon pictures were *Religious Fête at Cairo* (1869); *Pool of the Fairies* (1874); *The Ford of Montboulan in Sologne* (1877). The latter picture, his last work, is in the Luxembourg. He died March 27, 1877. He was awarded a third class medal in 1857, a second medal in 1859, and a first class medal in 1861. He also received a third class medal at the Universal Exposition of 1867, and was made Chevalier of the Legion of Honour in 1862. Emile Bergerat, in the "Journal Officiel," says: "Superior as a painter to Fromentin, and inferior only to Delacroix, equal to the best pupils of Rousseau, and often worthy of his master, Léon Belly is not only, as one has said, one of the first among the seconds, he is one of the seconds among the first. . . His works are charming without ceasing to be learned. They emanate from a very distinguished and cultivated mind. . . His touch is solid, sincere, true as the sight which it translates; his *pâte* is fresh, his modeling expressive."

BILLET (PIERRE). Born at Cantin (Nord). After leaving school he was installed in his father's business of sugar-refining and distilling, but soon abandoned it, and devoted himself to art. He enjoyed the friendship and advice of Jules Breton; but to avoid becoming an imitator of this master he separated from him. His first Salon picture was *The young Peasant Girl* (1867). This was followed by *A Fisher on the Shores of Ambleteuse* (1869), in the Museum of Bordeaux; *Fishers near Boulogne* (1870), in the Museum of Lille; *High Tide, Coast of Normandy* (1872), in the Luxembourg; *Return from Market* and *Grass-Cutters* (1873); *Tobacco-Smugglers* and *The Wood-Gatherers* (1874); *A Wood-Cutter* (1878); *Before Fishing* (1879); *Gleaners* (1881). He obtained a third medal in 1873, and a second medal in 1874. In the former year he also received a medal at Vienna.

MUSSINI (LOUIS). Born at Florence, in 1813. Though of foreign birth, M. Mussini has frequently appeared at the French exhibitions, and has received repeated honors from France. In 1849 he was awarded a third class medal, and in 1877 he was decorated with the Legion of Honour. His *Spartan Education* has been distinguished by a place in the Luxembourg. Among his other works may be named *Nero* (1874), and *A Siennese Page* (1878).

DAUBAN (JULES-JOSEPH). Born in Paris, 1822. Pupil of Auguste de Bay. Made his *début* at the Salon of 1861. His *Reception of a Stranger by the Trappists* (1864) is in the Luxembourg. *The Trappists Giving the Kiss of Peace before Communion*, is in the Museum of Angers. *The Resurrection of Lazarus* is in the church of Saint-Bernard, Paris. *The Education of the Virgin* and *Two Stations of the Cross*, are at the Hospice Sainte-Marie, Angers. *Fra Angelico of Fiesole* was exhibited at the Salon of 1873. M. Dauban has executed many decorative works for churches and other buildings, public and private. He is Director of the School of Fine Arts at Angers. He received a Salon medal in 1864, and in 1868 was made Chevalier of the Legion of Honour.

DESGOFFE (ALEXANDRE). Born in Paris, March 2, 1805. Pupil of Ingres. Made his *début* at the Exposition of 1834 with a *Site near d'Arbonne.* Among his other notable works are: *The Cyclops*, purchased for the Museum of Lyons; *Narcissus at the Fountain*, presented to the city of Semur; *The Madness of Orestes* (1857), in the Luxembourg; *Christ on the Mount of Olives* (1857), ordered by the Minister of State. In 1845 he painted a *Saint Peter* for the church of Saint-Pierre in Dijon; and *Jesus Healing the Blind Men of Jericho*, for the church of St. Nicolas du Chardonnet. He also decorated the baptismal chapels of the latter church and that of St. Pierre du Gros-Caillou. He executed several paintings for the gallery of landscapes in the Hotel du Ville; for the vestibule of the Library of Sainte-Geneviève, and for the study saloon of the Imperial Library. He obtained a third class medal in 1842; second class medals in 1843 and 1848, with a *rappel* in 1857; and a first class medal in 1845. In 1857 he was decorated with the Legion of Honour.

CIBOT (FRANCIS-BARTHÉLEMY-MICHEL-ÉDOUARD). Born at Paris, February 11, 1799; died 1877. Pupil of Pierre Guérin and of Picot. He made his *début* at the Salon of 1827 with *A Mother Nourishing her Infant.* He painted portraits, landscapes, *genre* and historical subjects. His *Funeral of Godfrey of Bouillon; The Victory of Raymond Dupuy;* and *Defense of Beauvais* are in the galleries of Versailles; and *The Gulf near Seine-Port* (1864) is in the Luxembourg. He executed some mural paintings for the church of Saint-Leu. Among his later works are: *View of Rochefort* (1867); *A Sand-Pit near Paris* (1868); *The Chestnuts* (1869); *Vision of Ezekiel* (1874). M. Cibot received a medal of the second class in 1836; a medal of the first class in 1843, with *rappels* in 1857 and 1863. In 1863 he was made Chevalier of the Legion of Honour.

COURTOIS (GUSTAVE). Born at Pusey (Haute-Saône). Pupil of Gérôme. He has exhibited *Death of Archimedes* and *Orpheus* (1876); *Narcissus* (1877); *Taïs, the Courtesan, in Hell* (1878); *Dante and Virgil in the Inferno;—Circle of Traitors to their Country* (1880); together with a number of portraits. The *Narcissus* is in the Luxembourg. M. Courtois received a third class medal in 1878, and one of the first class in 1880.

COURTAT (LOUIS). Born in Paris. Pupil of Cabanel. Among his Salon pictures are: *Siesta* (1873); *Saint Sebastian* (1874); *Leda* (1875); *Hagar and Ishmael* (1877); *Spring* (1878); *Eve and*

Her Children (1879); *Nymph* (1880); *Little Orange Merchant* (1881). M. Courtat has also exhibited a number of portraits. He received medals of the third class in 1873 and 1874, and one of the first class in 1875. The picture of the latter year is in the Luxembourg.

CHINTREUIL (ANTOINE). Born at Pont-de-Vaux (Ain), in 1817; died in 1873. Pupil of Corot. One of the most original and poetic of landscape painters, his manner and his choice of subjects were so unpopular that his life was one of hardship and poverty. Until 1863 his pictures were rejected at the Salon, and his first and only medal was not received till 1867. Among his works are: *A Plain in the Time of Oat Harvest* and *The Fields in Autumn* (1867); *The Morning Sun after a Stormy Night*, and *The Shower* (1868); *Space* (1869),—in the Luxembourg; *The Moon* and *A Ray of Sunlight on a Field of French Grass* (1870); *Thicket with Deer* (1874), in the Luxembourg. M. Chintreuil was decorated with the Legion of Honour in 1870.

Georges Lafenestre writing of this artist, in the "Gazette des Beaux-Arts," says: M. Chintreuil loves to seize that which appears unseizable, to express that which seems inexpressible; the vegetable, geological, atmospheric complications attract him inevitably; his curious mind and his skilful brush are only at ease in the midst of the strange and unexpected; when he succeeds he creates prodigies. We remember his beautiful picture, *Space;* this year [1873] *Rain and Sun* has no less originality, charm and grandeur."

LANOUE (FÉLIX-HIPPOLYTE). Born at Versailles in 1812; died in 1872. Pupil of V. Bertin and of H. Vernet. He won the Prize of Rome in 1841 with a landscape. His *View of the Pine Forest of the Gombo* (1861), and *View of the Tiber, from the Aqua-Acetosa* (1864), are in the Luxembourg. Some of his works are in the galleries of Versailles, in the church of Saint-Étienne-du-Mont, and in other public places. He was made a Chevalier of the Legion of Honour in 1864.

CHENAVARD (PAUL). Born at Lyons, December 9, 1808. After studying in Paris under Hersent and Ingres, he spent several years in Italy studying the great masters. On his return to France he attracted attention by two large canvases, *The Judgment of Louis XVI*, and *Mirabeau Replying to the Marquis of Dreux-Brégé.* He was commissioned by the leaders of the Revolution of February to execute a number of pictures for the Pantheon. It was his purpose to illustrate the history of civilization in a series of fifty pictures, and he had already completed several immense cartoons for this work, when the Pantheon was given up to be used as a church. These cartoons were exhibited in 1853 and 1855, and one of them,—*Divina Tragedia*,—was finished as a picture and sent to the Salon of 1869, and was afterwards purchased by the government for the Luxembourg. The works of M. Chenavard are distinguished by a grand style and masterly composition. He obtained a medal of the first class at the Universal Exposition of 1855, and in 1853 he was decorated with the Legion of Honour.

FONVILLE (HORACE). Born in Lyons. Pupil of M. Appian. Painter of landscapes. His *Road in the Mountains of Haut-Bugey* (1874) is in the Luxembourg. He has also exhibited: *The River d'Ain, at Neuville,—Morning Effect* (1876); *Souvenir of Virieux-le-Grand, Ain* (1877); and *Landscape in Bugey* (1879).

GAILLARD (CLAUDE-FERDINAND). Born in Paris, January 7, 1834. Pupil of M. Cogniet and of the School of Fine Arts, where he studied both painting and engraving. In 1856 he won

the Prize of Rome for engraving. Since his return from Italy he has appeared regularly at the Salons with paintings or engravings. He has produced some admirable paintings after the old masters. Among his original works are: *St. Sebastian* (1876), in the Luxembourg; *Christ in the Tomb* (1877); *Fiorentina* (1879); and numerous portraits. He has made engravings after Bellini, Donatello, Botticelli, Raphael, Michael Angelo, Ingres, Thorwaldsen and other masters. Two of his best works with the burin are plates after his own *St. Sebastian*, and the *Head of Wax* in the Wicar Museum at Lille. As painter he received a medal in 1872, and as engraver, medals in 1867, 1869, and 1872. He was decorated with the Legion of Honour in 1876.

FICHEL (EUGÈNE-BENJAMIN). Born in Paris, August 30, 1826. Although destined by his family to a business career, he began to study art in the atelier of P. Delaroche and in the School of Fine Arts. He afterwards abandoned painting for the stage, but shortly returned to his brushes, and in 1849 exhibited a *Holy Family* painted during a sojourn at Rome. In 1851 appeared his *Harvey Demonstrating the Circulation of the Blood.* Subsequently he inclined to works of *genre.* Among his productions are: *Chess Party* (1857); *The Wedding of Gamache* and *Baptism of Mlle. Clairon* (1861); *The Arrival at the Inn* (1863), in the Luxembourg; *Night of the 24th of August,* 1572, and *A Fool who Sells Wisdom* (1879); *Buffon in his Cabinet* (1873); *A Foreign Fête in* 1776 (1876); *Soldiers and Grisettes* (1878); *Signing the Contract* (1880); *At the Tailor's* (1881). M. Fichel received a third class medal in 1857; a *rappel* in 1861; and a medal in 1869. In 1870 he was decorated with the Legion of Honour.

DUVERGER (THÉOPHILE-EMMANUEL). Born at Bordeaux. *Genre* painter. He has exhibited: *When the Cats are Absent, the Mice Dance* (1874); *Too Thankful!* (1876); *Grandma's Needle* (1877); *Grandma's Fête* (1879); *The Poacher* and *Before the Mass* (1881). An earlier work, *The Laborer and his Children* (1865), is in the Luxembourg. M. Duverger received a third class medal in 1861, a *rappel* in 1863, and a medal in 1865.

FAUVELET (JEAN-BAPTISTE). Born at Bordeaux in 1822. Pupil of Delacour. Painter of *genre* and still-life, especially flowers. He has exhibited: *Young Man Reading* (1845); *Nonchalance* (1848); *Ascanio, Florentine Chaser of the XVIth Century* (1850), now in the Luxembourg; *The Garden* (1853); *Two Musicians* (1855); *The Three Ages* (1861); *Flowers* (1865); *The Infant Prodigy* (1869). M. Fauvelet received a second class medal in 1848.

HÉDOUIN (EDMOND). Born at Boulogne-sur-mer (Pas-de-Calais), in 1819. Pupil of C. Nanteuil and P. Delaroche. Painter and engraver. Among his paintings are: *Woodcutters of the Pyrenees* (1844); *Women of Ossau at the Fountain* (1850); *Gleaners at Chambaudoin* (1857), in the Luxembourg; *Spanish Colporteurs* (1861); *Sheep Market at Saint-Jean-de-Luz* (1863), belonging to the Department of State; *Four Medallions* for the foyer of the Théâtre Français (1864); *Door of a Mosque at Constantinople* (1870); *Pig Market at Saint-Jean-de-Luz* (1875); *Arabs Under a Tent* (1879). He executed some mural paintings in the Gallery of Fêtes of the Palais-Royal, and decorated the Hotel de Balzac in the Champs-Élysée. M. Hédouin has equal reputation as an etcher. Among his works in this line are a score of M. Bida's principal illustrations of the Gospels. He has also made etchings after his own designs for editions of *Manon Lescaut, Sentimental Journey, Voyage Around My Chamber,* some portraits, and various plates after other artists. He obtained a Salon second medal at the Universal Exposition of 1855, a *rappel* in 1857; and the decoration of the Legion of Honour in 1872.

GERVEX (HENRI). Born in Paris. Pupil of MM. Fromentin, Cabanel, and Brisset. He has exhibited *Bather Sleeping* (1873); *Satyrs Playing with a Bacchante* (1874), in the Luxembourg; *Job* (1875); *Autopsy at the Hotel Dieu* and *In the Woods* (1876); *Portrait of "My Friend Brispot"* (1877); *Souvenir of the Night of the 4th* (1880); *Civil Marriage*, decorative panel for the Mayory of the nineteenth arondissement (1881). M. Gervex received a medal of the second class in 1874 and a *rappel* in 1876.

HERPIN (LÉON). Born at Granville (Manche), in 1841. Pupil of MM. Jules André, Daubigny, and Busson. He made his *début* at the Salon of 1868 with two landscapes on faience, and a landscape in oil, the latter being a scene *On the Banks of the Seine, at Sèvres.* Since then he has exhibited: *Two Views at Bas-Meudon* (1870); *Stream in the Wood* (1874); *The Marne at Chennevières* and *The Bank of the Moulineaux* (1875); *View from the Bridge of Sèvres* (1876); *Paris seen from the Bridge of Saints-Pères, Evening* (1878), in the Luxembourg; *The Chateau Gaillard and the Petit-Andelys, Eure* (1880); *The Old Mill of Bonneuil, Seine* (1881). M. Herpin received a third class medal in 1875 and one of the second class in 1876.

GALIMARD (NICOLAS-AUGUSTE). Born in Paris, March 25, 1813. In his boyhood he studied drawing with M. Auguste Hesse, his uncle, and subsequently received instructions from MM. Ingres and Foyatier. In 1835 he sent to Salon: *Lady of the Castle, XVIth Century*, and *Holy Women at the Tomb of Christ.* Later he exhibited: *The Virgin at Prayer* (1839), purchased for the church of Pithiviers; *Nausicaa and her Companions* (1841); *The Ode* (1846), in the Luxembourg; *Anguish of the Virgin* and *Christ Giving His Benediction* (1849), for the churches of Jonsac and Périgueux; *The Night of the Nativity* and *The Evangelists* (1850), executed for the city of Paris; *Sainte Radegonde and Sainte-Geneviève* (1875), for the church of Sainte-Clotilde. Besides his exhibition pictures M. Galimard executed *The Trinity* for the Hospital of Metz; *The Resurrection*, for a high altar; *The Life of Saint Landry*, for the city of Tours; *The Pilgrims from Emmaus*, for the church of Saint-Germain l'Auxerrois, Paris; glass windows for several churches; a *Visitation* for the chapel of the Tuileries, and other works.

M. Galimard introduced into painting the use of colors having a zinc base. Nearly all his pictures have been engraved or lithographed, by M. Aubry-Lecomte or by himself. He is also an author and has published a number of works. He obtained a third class medal in 1845; a second class medal in 1846; a silver medal at the Industrial Exposition of 1849; and at the Universal Exposition of London, the only honorable mention accorded to glass paintings.

GIACOMOTTI (FÉLIX-HENRI). Born at Quingey, (Doubs), November 19, 1828. Of Italian parentage, he was naturalized as a French citizen in 1849, and the following year entered the School of Fine Arts. He won the Prize of Rome in 1854, and in 1859 made his *début* at the Salon with portraits of *Edmund About* and *Jules David.* Since then he has exhibited: *Martyrdom of Hippolytus* (1861); *Agrippina Leaving the Camp* (1864), in the Museum of Lille; *Rape of Amymone* (1865), in the Luxembourg; *Pentecost* (1870); *Calvary* (1875); *Night* (1877); *The Glory of Rubens* and *Painting* (1878), for the ceiling of the hall in the Museum of the Luxembourg; *The Centaur and the Nymph* (1880). M. Giacomotti received medals in 1864, 1865 and 1866, and was made Chevalier of the Legion of Honour in 1867.

VIGER (HECTOR-JEAN-LOUIS). Born at Argentan (Orne). Pupil of MM. Drölling, P. Delaroche and of M. H. Lehmann, He has exposed at the Salons the following, among other works: *Corinne* (1873); *During the Neuvaine* [*Nine Days' Devotion*] *of St. Geneviève* Jan. (1874, *The Tee-to-tum* (1877); *The Neighbor's Lilacs* (1878); *The Chateau of Saint-Cloud* and *The Blue Chair* (1879).

LENEPVEU (JULES-ÈUGENE). Born at Angers, Dec. 12, 1819. Pupil of Picot. Made his début at the Salon of 1843 with an *Idyl*, and in 1847 won the Grand Prize of Rome with *Death of Vitellius*, Later he exhibited *Saint Saturnia* (1847); *Martyrs in the Catacombs* (1855), in the Luxembourg; *The Virgin at Calvary* (1861); and other works. M. Lenepveu has decorated a number of churches and public buildings. He received a third class medal in 1847; a second class medal in 1855, and a *rappel in* 1861. He was made Chevalier of the Legion of Honor in 1862 and officer in 1876. In 1865 he was elected a Member of the Institute and in 1872 appointed Director of the Academy of France in Rome.

DAGNAN (ISIDORE). Born at Marseilles in 1794; died in Paris, Nov. 8, 1873. Landscape painter, whose subjects are derived chiefly from Italy, Switzerland and the South of France. His *Sea View at Marseilles* (1833) was purchased for the Luxembourg; his *View of Lake Geneva* (1822), is in the Grand Trianon; a *View in Dauphiny* (1827), is in the Palace of Fontainbleau. He obtained a second medal in 1822, a first medal in 1831, and the docoration of the Legion of Honour in 1836.

LEMATTE (JACQUES-FRANCOIS-FERNAND). Born at Saint-Quentin (Aisne), July 26, 1850, Pupil of Cabanel. He won the first Prize of Rome in 1870, and made his *début* at the Salon of the same year, with *Playing with Oseletes.* Subsequently he exhibited *The Child and the Thorn* (1873); *Orestes and the Furies* (1876); *The Family* (1878), a decorative painting for the Mayory of the Thirteenth Arondissement; *Prayer to Saint January* (1880), and other works, including portraits. He received a medal of the third class in 1873, and of the first class in 1876.

LeROUX (EUGENÉ). Born in Paris. Pupil of Picot. His *New-Born*,—an Interior of Lower Brittany (1864), is in the Luxembourg. He has also exhibited: *Bring the Bill* (1873); *An Old Amateur* (1874); *A Private Ambulence, Siege of Paris*, 1870, (1875); and other works. He received a medal in 1864, a third class medal in 1873, and a second class medal in 1875. He was decorated with the Legion of Honor in 1871.

MANET (ÉDOUARD). Born in Paris, in 1833. Pupil of Couture. In 1860 he painted *Man Drinking Absinthe*, a work which contained the genius of his later manner. For several years his pictures were refused at the Salons. At the Salon of refused pictures he exhibited his *Breakfast on the Grass*, in which (says Vapereau) "nudities and modern costumes were united pell-mell." An exhibition of his works alone in 1867, caused the painter to be freely discussed, with wide differences of opinion among the critics. His later works include: *The Dead Man; Olympia; The Spanish Ballet; M. Faure in the Role of Hamlet* (1877); and *Boating* (1879). He has been called the Chief of the French "Impressionists." Mr. Jarves styles him "the painter-in-chief of ugliness, which in sincere self-delusion he exalts into a worship." On the other hand a writer in the "American Register" refers to his "appreciation of grace and elegance," and of his strong mastery of "a noble style." M. Manet is also known as an etcher.

MAIGNAN (ALBERT). Born at Beamont. Pupil of J. Nöel and Luminais. His *Departure of the Norman Fleet for the Conquest of England* (1874) is in the Luxembourg. *Helen at the Fountain*

(1874), and *The Sentinel* were at the Centennial Exhibition, Philadelphia, in 1876 and procured for the artist a medal. At the Salon of 1876 appeared, *Frederick Barbarossa at the feet of the Pope*, and in 1879 his noble *Christ Calls to Him the Afflicted*,—a work marked by the sincerity characteristic of those earlier periods when art was the expression of profound religious feeling. M. Maignan received a medal of the third class in 1874; one of the second class in 1876; and one of the first class in 1879.

LELEUX (ARMAND). Born in Paris in 1818. Brother of Adolphe Leleux. Pupil of Ingres, whom he accompanied to Rome where he remained two years. His first contributions to the Salon were a *Scene in Brittany* and *St.-Jerome Reading the Bible* (1839). Afterwards he adopted *genre* subjects. *His Interior of the Pharmacy of the Capucin Convent at Rome* (1863), and *A Marriage Among the Protestants, in Switzerland* (1874), are in the Luxembourg. Among his most recent works are: *Letter of Recommendation* (1878); *Who has Drank will Drink* (1879); *Village School, Switzerland* (1880) *Learned Women* (1881). M. A. Leleux received a third class medal in 1844, second class in 1847 and 1848, with a *rappel* in 1857; and a first class medal in 1859. He was decorated with the Legion of Honour in 1860.

LEGROS (ALPHONSE). Born at Dijon, May 8, 1837. Pupil of M. Lecoq de Boisbaudran. He encountered many hardships while pursuing his studies. His first Salon picture was a portrait of his father (1857). His *Angelus* (1858) attracted much attention, and was purchased by Mr. Seymour Hayden, the well-known English etcher. Mr. Legros has resided many years in England where he was earlier appreciated and honored than in his native country. Many of his pictures are in the public galleries. Among these are; *Ex-Voto*, at Dijon; *Stoning of St. Stephen*, at Avranches; *Monks at Prayer*, at Alencon; *St. Sebastian*,—a drawing,—at Lille; and *An Amende Honorable* (1868) in the Luxembourg. *The Pilgrimage* is in the Liverpool Gallery. M. Legros exhibits more frequently in England than in France, and many of his important works go directly from his studio to the purchasers. At the Salon of 1880 appeared *Jacob's Dream*. M. Legros is also in high repute as an etcher. He received Salon medals in 1867 and 1868. He is Slade professor of Painting in University College, London.

ZIEM (FELIX-FRANÇOIS-GEORGES-PHILBERT). Born at Beaune, Feb. 25, 1821. Studied in Paris from 1845–1848, after which he travelled in Italy and the East. His Venetian scenes are celebrated, as are also his views on the Bosphorus. He excels in the reproduction of the luminous, golden, dreamy haze which so often glorifies Venice and Constantinople as seen from the water. His *View of Venice* (1852) is in the Luxembourg. *View of Antwerp* (1855), was purchased by the government. In 1866 he exhibited *Constantinople,—Setting Sun;* in 1868, *Venice,—A Pleasure Party* and *Marseilles,—View at the Old Port.* Since the latter year he has not participated in any of the exhibitions. He received a third class medal in 1851, one of the first class in 1852, and a third class medal at the Universal Exposition of 1855. He was made Chevalier of the Legion of Honor in 1857 and officer in 1878.

DELABORDE (VICOMTE HENRI)). Born at Rennes, May 2, 1811, Pupil of Delaroche. Among his works are: *Hagar in the Desert* (1836), in the Museum of Dijon; *Conversion of Saint Augustine* (1837), purchased by the State; *The Taking of Damietta* (1831), and *The Chevaliers of St. John of Jerusalem* (1845), both painted for the Gallery of Versailles; *The Passion of Christ* (1848), for the Cathedral of Amiens. M. Delaborde received a second medal in 1837 and a first medal in 1847. He was made Chevalier of the Legion of Honour in 1860, and Officer in 1870 He is Perpetual

Secretary of the Academy of the Fine Arts and a Member of the Institute. He is also distinguished as an art critic and editor.

FLAMENG (FRANÇOIS). Born at Paris. Pupil of MM. Cabanel, Hédouin and J, P. Laureus. His Solon pictures exhibits include: *Barbarossa at the Tomb of Charlemagne* (1876); *The Call of the Girondists, Oct.* 30, 1793, *Prison of the Conciergerié* (1879); *Route from de Capo di Monte to Naples* and *The Conquerers of the Bastile, July* 14, 1789 (1881), and a number of portraits. The picture of 1879 secured a second class medal and the Prize of the Salon.

BAUDRY (PAUL-JACQUES-AIMÉ). Born at Roche-sur-Yon (Vendee), Nov. 7, 1828. Pupil of Drolling and of M. Sartoris. In 1850 he won the Prize of Rome with *Zenobia Found on the Shores of the Araxes.* He is a prodigious worker and has produced not less than two hundred pictures, historical classic, portraits, and works of decoration. His *Fortune and the Child* (1857) is in the Luxembourg. We may also name: *St. John the Baptist; Execution of a Vestal; Penitent Magdalen; Toilette of Venus; Charlotte Corday; The Pearl and the Wave;* and, in 1881, *The Glorification of Law.* His greatest achievement, is the decoration of the *foyer* of the New Opera House in Paris, a work to which he devoted nearly ten years, and which excited wide remark, Speaking of this work, René Menard says: "We have seen all the grand decorative paintings executed in Europe since the commencement of this century, and we experience a sort of patriotic pride in thinking that none can bear a comparison to the *foyer* of the Opera." M. Baudry was honored with a first class medal in 1857, and a *rappel* in 1861. He was made Chevalier of the Legion of Honor in 1871, officer in 1869, and Commander in 1875. In 1870 he was elected a Member of the Institute.

MILET, or MILLET (FRANCISQUE). Born at Antwerp in 1642; died in 1680. He was early placed under the direction of the painter, Laurent Franck, who brought him in his seventeenth year to Paris, Here, Francisque was profoundly impressed by the work of Poussin which permanently shaped his choice and handling of subjects. His pictures, like many of those by Poussin and Claude, are landscapes from which every homely and vulgar detail is eliminated and in which ideal mythological figures and picturesque architecture are introduced. His drawing was correct and free, his color strong, and his style agreeably broad; but he displayed no knowledge of *chiaroscuro.* He became very popular but was kept poor by his almost prodigious charities. His works include some rural paintings in the Louvre; two Biblical scenes in the Church of Saint-Nicholas-du-Chardonnet, *Sacrifice of Abraham* and *Elijah in the Desert; The Valley of Tempe; Regulars Returning from Exile;* and twenty-six subjects derived from Ovid's "Metamorphoses." He visited England, and some choice examples of his art are to be found at Chatsworth.

BLANCHON (ÉMILE HENRI). Born in Paris in 1845. Pupil of Cabanel. He entered the School of Fine Arts in 1871, in his twenty-sixth year, and devoted himself assiduously to his studies, until, on attaining his thirtieth year, he was excluded by the rules. He made his *début* at the Salon of 1876 with a large canvass representing the *Death of Mahomet.* This picture procured him an order from the State, and several private commissions. He has since exhibited: *Judith* (1878); *The Transfusion of Blood* (1879); *Night School,—Course of Adults* (1881). In 1882 he exhibited a decorative panel ordered for the Mayory of La Villette.

FEYEN (EUGENE). Born at *Bey-surSeille-*. Pupil of Delaroche. Among the exhibited works of this interesting *genre* painter are the following: *The Regatta of Cancale* (1873); *The Fair of Mont-Dol-de-Bretagne* (1875); *Play of Nine-pins at Cancale* (1877); *The Saved Child* (1879); *Return of the Cancalaise Fisherwoman* (1880); *Oyster Fishing* (1881); *Low Tide* and *Repose of the Harvesters* (1882). M. Feyen received a medal in 1868 and a second medal in 1880.

BIN (JEAN-BAPTISTE-PHILIPPE-ÉMILE). Born in Paris, Feb. 10, 1825. Pupil of L. Cogniet. He won the second Prize of Rome in 1850 with his *Zenobia Found on the Banks of the Arax.* After his return from Rome he continued to paint classical subjects chiefly, his Salon exhibits including the following: *Perseus and Andromeda* (1865), in the Museum of Tours. *Hercules, insane, kills his Wife and Children* (1866), in the Museum of Nantes; *Prometheus Bound* (1869). M. Bin's most recent contributions to the Salon have been portraits. His most important work, however, has been the decoration of numerous public edifices, including the Palace of the Egyptian Exposition, in 1867; the Polytechnicon, Zurich; and the Palace of the Legion of Honour. He was awarded medals in 1865 and 1869.

RUDAUX (EDMOND-ADOLPHE). Born at Verdun. Pupil of M. Lavielle. His recent pictures include; *Toilers of the Sea* (1879); *Au chat! au chat!* (1880); *Le Grand Frère* (1881); *The Fox and the Grapes* and *Bertrand and Raton* (1882). The "Fox and the Grapes" represents a village beauty looking down from a cottage window at a handsome and lounging young sportsman. In "Bertrand and Raton" the same characters appear, the beauty working by a cottage door and the sportsman seated beside her. The pictures are graceful variations of the celebrated fable.

BERNAUD (JEAN). Born at St. Petersburg, of French parents. Pupil of Bonnat. His recent Salon exhibits include: *A Soiree* (1878); *Condolences* and *The Markets* (1879); *The Public Ball* (1880); *Montmartre* (1881); *Monologue* (1882). The latter represents a fashionable private gathering, with M. Coquelin, Jr., in the midst of one of his humorous recitations. M. Bernaud has been styled "the most Parisian of all painters."

COMERRE (LÉON-FRANÇOIS). Born at Trélon (Nord). Pupil of Cabanel. He won the Prize of Rome in 1875, and the same year secured a third class medal for his *Cassandra.* Since then he has exhibited: *Juno,* and *Jezebel Devoured by Dogs* (1878); *The Amorous Lion* (1879); *Samson and Delilah* (1881); *The Fault of the Abbè Mouret* (1882), a subject drawn from one of Zola's novels.

LELOIR (MAURICE). Born at Paris. Son of J.-B.-A.-Leloir and brother of Louis-Auguste Leloir, with both of whom he studied. He made his *début* in 1876 with *The Marionettes.* This was followed by *Robinson Crusoe* (1877); *Voltaire's Last Visit to Paris* (1878); *Harvest Festival* (1882), a French rustic scene in the olden time. He received a third class medal in 1878.

SAINTIN (JULES-ÉMILE). Born at Leimé. Pupil of Drolling, Picot, and Leboucher. His works include: *Fisherman Mending His Nets* (1875); *First Engagement* (1877); *Jeanne* (1878); *Flowers of Nice* (1880); *La Roussotte* (1881). M. Saintin received medals in 1866 and 1870, and the decoration of the Legion of Honor in 1877.

GRANDJEAN (EDMOND-GEORGES). Born in Paris. Pupil of MM. Pils, Signol and Yvon. Painter of landscapes, *genre,* and portraits. He especially excels in landscapes with architectural accessories, and his street scenes are much admired His more recent Salon exhibits, include: *On the*

Lawn (1874); *The Boulevard des Italiens* (1876); *The Avenue of the Champs-Elysées* (1878); *La Place Saint-Georges* (1879); *Before the Race* (1880); *Automedon* (1881).

SAINT-JEAN (SIMON). Born at Lyons in 1812; died 1860. Pupil of François Lepage. Celebrated for the fidelity and charm with which he painted fruit, flowers, birds, and kindred subjects. He sometimes painted in water colors. He received the decoration of the Legion of Honour.

JUNDT (GUSTAVE). Born at Strasbourg in 1830. Pupil of Guérin, and (at Paris) of Drölling and Biennourrg. He made his *début* at the Salon of 1856 with the *Village Festival*. He has since been represented at nearly all the Salons, his exhibits including: *Sunday Morning* (1873); *Cutting Hair at the Fair of La Tour, Auvergne* (1875); *Wood Violets* (1878); *Maidens of the Wood* (1879); *Return of the Bride* (1880); *Nice Surprised by Snow* (1881). M. Judt also makes illustrations and caricatures for publications. Among his works in this field are *History of the Dóil*, *The Poltron* and *Polichinelle*. His art derives a charm from its spontaneous character and entire freedom from self-consciousness. He received a medal in 1868; a third class medal in 1873; and a medal at the Centennial Exhibition at Philadelphia, in 1876, where the Salon pictures of 1875 were exhibited. He was decorated with the Legion of Honour in 1880.

BODINIER (GUILLAUME). Born at Angers, Feb. 9, 1795, died Aug. 25, 1872. Pupil of Guérin. He spent many years in Rome, where he produced nearly all of his pictures. The latter include: *Scene on the Banks of the Tiber*, and an *Angelus*, which is now in the Museum of Angers. He received first medals in 1827 and 1846, and the decoration of the Legion of Honour in 1849. He was Honorary Director of the Museum of Angers and Corresponding Member of the Institute.

BRACQUEMOND (JOSEPH-FÉLIX). Born in Paris, May 22, 1833. Pupil of J. Guichard. Painter and etcher. He has also furnished illustrations for an edition of Rabelais and for other publications. For some years he has devoted himself to the decoration of Haviland faience, which he has brought to a high degree of artistic perfection. Previous to assuming the direction of the Haviland manufactory at Limoges, he was attached to the manufactory of Sèvres. He received a medal in 1868 for painting and one in 1868 for etching.

BRACQUEMOND (MADAME MARIE). Pupil of Ingres. At the Salon of 1874 she exhibited *Marguerite*, and in 1875 *The Reading*. Mrs. Clement says: "Much of the time of this gifted artist is given to the decoration of the Haviland faience. She has the faculty of employing the faience colors so well that, under her brush they assume a clearness not attained by other artists. She has also great talent in drawing. Her works are much sought after."

CASTIGLIONE (JOSEPH). Born at Naples. His *Warrant*, and *Visiting the Cardinal Uncle* (1875) were exhibited at the Centennial Exhibition, In the French department, 1876, where they were awarded a medal. His subsequent works include: *Terrace of the Royal Palace, Naplès*, (1877); *Haddon Hall invaded by the soldiers of Cromwell* (1878); *The English Promenade at Nice* (1879); and the *Cardinal Artist* (1881).

CERMAK (JAROSLAV). Born at Prague, Aug. 1, 1831; died at Paris, April 25, 1878. He studied art in his native city, under Christian Rubens; afterwards in Antwerp, under Wappers and

Gallait; and finally in Paris, under Robert-Fleury. From 1858 until his death he resided in Paris. The cartoon of his *Entrance of the Hussites with Procopius at the Council of Bâle*, obtained the prize offered by the city of Prague. Other notable works are: *Young Christian Girls of Herzegovina Carried off by Bashi-Bazouks* (1868); *Episode in the Montenegrin War in* 1862, (1873); *Episode in the Siege of Naumbourg* (1876); M. Cermak's pictures display a strong technic, able composition and richness of color. He received a second medal in 1861, the "medaille unique" in 1868, and the decoration of the Legion of Honour in 1876.

BLANC (JOSEPH-CÉLESTIN). Born at Clelles (Isère). Pupil of MM. Delaroche and Gleyre. The works of this graceful *genre* painter include: *The Castle Terrace, XVth Century; Italian Strolling Musicians* (1878); *Before the Class* (1880;) *The Broken Violin* (1881), etc.

BAADER (LOUIS MARIE). Born at Lannion. A pupil of Yvon and The School of Beaux-Arts, exhibited in the Salon 1877, *La Crypte, an episode of the Massacre of the Helots;* in 1881 *The Braziers Ware*, and *The Mender of Faience, time of Louis XVI.* He won medals in 1866, and a second class in 1874.

PATROIS (ISIDORE). Was born at Noyers, studied under Meissonier, exhibited in the Salon of 1874, *The Reading;* in 1876, *In the Garden;* in 1877, '78 and '79, he exhibited *Military Pictures*, and seems to have achieved a skill in handling these subjects worthy of the great master under whom he studied.

END OF FRENCH PAINTERS

FRENCH SCULPTORS.

JACOB RODRIGUES PEREIRE, FIRST TEACHER OF THE DEAF AND DUMB IN FRANCE, 1734, 1780

From the Sculpture in the Asylum for the Deaf and Dumb, by Emile Chatrousse.

A SEARCH for the beginning of French Sculpture carries us back to the end of the twelfth century, towards the close of the Crusades, those extraordinary movements which so aroused and stimulated the nations of Europe in every fibre of their being. Nowhere is this influence more distinctly traceable than in those arts which are nourished by a free imagination, an ambition for glory, and a sense of the beautiful. The intermingling of the Christian nations; their contact with an old and splendid civilization; the universal stir and its attendant spirit of enterprise, had, to borrow the eloquent words of the historian Lübke, "rapidly ripened all that had been hitherto immature, and with the beginning of the thirteenth century, just as Spring appears in a night, there burst forth with one brilliant effort, in a thousand shoots, all that had been ripening in secret; and after a long and chilly wintry night, there broke forth the spring time of the western nations."

France enjoyed her full measure of this revival. One effect speedily apparent was the increased attention given to architecture, especially to the churches, and the amount and quality of its enrichments. And just here it is that we find the germs of modern sculpture. To quote Lübke again: "Architecture and sculpture once more began to exhibit a lively coöperation and alternation, such as had never been seen since the prime of Greek art. For not in planless confusion, but with well-devised arrangement, plastic art spread her creations over the surface of architecture."

Among the sacred buildings of France in which genuine plastic art earliest appeared, in the form of beautiful capitals, and of separate figures and groups illustrating Scripture subjects, are the cathedrals of Laon, Notre Dame, (Paris), Amiens, Chartres, and Rheims, and the Sainte-Chapelle, Paris. Some of

these thirteenth-century works are remarkable, not only for their sincerity and dignity, but for grace and correctness of design and modelling. But however interesting it would be to linger among these early productions, and to study the unfoldings of their beauty, we must hasten forward to a period when we can clearly identify the workman and his work, and when the sculptor is distinguishable from the architect. In passing, it should be remarked, that the rapid development above referred to, suffered a check during the ensuing century, partly from the disturbances of war, and partly from the degeneracy of the artistic impulse into a mere routine of imitation. The next stage of progress to be noted is the effort to break away from the conventional, and to follow nature more closely, especially in the treatment of the human countenance. At first the results of this effort are not pleasing, but as the evidence of a freer life they are significant of future excellence.

In the fifteenth century the mediæval spirit began to break up. The religious enthusiasm which characterized that epoch was too intense for long maintenance, and the reaction was hastened by the conflict between the old veneration for tradition and conventional forms, and the spirit of inquiry and enterprise introduced by the Crusades. The latter spirit though apparently held in check had been silently leavening society. Gothic architecture, born of the mediæval spirit, though grand and picturesque, was mystical and conventional. Its forms were incongruous with the realistic efforts which were to emancipate the arts, while its broken surfaces offered but a very subordinate place to sculpture, as compared with the friezes, pediments, and expansive wall surfaces of a different order of buildings. The Italian sculptors were the earliest to break loose from architectural trammels, and in Italy, chiefly from the revived influence of the antique, modern plastic art had its freest and most rapid development. The patronage of Italian sculptors by the French court tended to make the efforts of native sculptors of this period constrained and imitative; but in spite of all hindrances some true advancement was made, and at the close of the fifteenth, and the beginning of the sixteenth century, we find examples of superior achievement, as well in truth and grace of form as in purity and nobility of expression. To this period belongs—

JUSTE (JEAN), of Tours, who has left several fine memorials of his skill. One of these is a monument, in the Cathedral of Tours, to *Two Children of Charles VIII.*, one an infant, who died in 1495, the other, a child of three years, who died in 1496. Genii are holding a coat of arms on a sarcophagus enriched with arabesques. On the lid appear the children, side by side, in lovely innocence, every detail being full of tender beauty. Two charming angels kneel at the head of the tomb. A work of greater magnitude, by this master, is the *Monument of Louis XII., and his Queen*, in the Church of St. Denis, Paris, executed about 1530. In this work the highest expression of renaissance taste is blended with that northern realistic trait which delighted in startling contrasts—a trait exemplified in the numerous and well-known "dances of death," belonging to this period.

BONTEMPS (PIERRE), another master of this time, executed the *Monument to Francis I., and his Wife and Children*, in the Church of St. Denis. It is grander than Jean Juste's Monument of Louis XII., which it resembles in general design. The kneeling figures of the royal pair, with their three children, on the upper platform, "exhibit dignity, simplicity, and repose; the garments fall in a noble manner, and the finely characterized heads display great depth of expression."

RICHIER, (G)., of Lorraine, has left some notable works, one of which is a group in the Church of St. Mihiel, representing, in thirteen life-size figures, *The Entombment of Christ.* By the same master

is the group of a *Mount Calvary* in the Church at Hatton-le-Châtel, dated 1523; *The Monument of Duke René of Chalons*, in the Church of St. Etienne at Bar-le-Duc; a *haut-relief* representing *Daniel's Verdict upon Susanna;* and a charming *Infant Christ.* The two latter works are in the Louvre.

GOUJON (JEAN), 1515–1572, one of the most eminent of the early masters, was active as architect and sculptor until 1562. His earliest known works are the sculptures executed from 1541 to 1544 for the rood left of the Church of St. Germain l'Auxerrois. All that remains of them are the five reliefs in the Louvre, representing the *Four Evangelists* and an *Entombment of Christ.* "They exhibit a delicacy of treatment and a distinctness of the true *bas-relief* style, such as is only to be met with at this period." A well-known work, also in the Louvre, is the graceful reclining statue of *Diana*, which belonged originally to a fountain in the Castle of Anet, which Henri II caused to be built in 1548 for his mistress Diana of Poitiers.

COUSIN (JEAN). 1500–1589. The biography of this artist will be found among those of the painters; but as he occupies a conspicuous place in the history of French sculpture, it is proper that his name should appear also in this connection. He was a contemporary and rival of Goujon and Pilon, and is classed with them as one of the creators of French statuary. The principal plastic work attributed to him is the *Mausoleum of Philippe de Chabot* (in the Louvre), which Cicognara pronounced the masterpiece of French sculpture in the sixteenth century. It is proper to add that the tomb of the Duke de Brézé, at Rouen, sometimes credited to Jean Goujon, is by some authorities attributed to Cousin.

ANGOULÊME (JACQUES). Born at Rheims. He lived at Rome about the middle of the sixteenth century, and on his return to France resided in Angoulême, whence his name. His works, which had a certain grandeur of style, caused his admirers flatteringly to compare him with Michel Angelo. Three of his large figures, in wax, are preserved in the Library of the Vatican; and in a grotto near Meudon is a statue of *Autumn* from his chisel.

PILON (GERMAIN), who died in 1590, exhibited in a marked degree the influence of Primaticio. His *Three Graces*, in the Louvre, "are stiff figures, the extreme slenderness of which is not as in Goujon's works, moderated by graceful lines and fine expression." They are standing close together, and on their heads they originally bore an urn containing the heart of Henri II. This group was executed about the year 1560, by order of Catherine de Medici, and was placed in the Church of the Celestines. Pilon's principal work is the *Monument of Henri II. and Catherine de Medici*, which the latter ordered to be erected in the Church of Saint Denis, after the death of her husband. The artist was engaged upon it from 1564 to 1583.

ROUSEL (FREMIN), who worked at Fontainebleau from 1540–1550, assisted Pilon in the ornamental part of the monument of Henry II. The figure of a *Charity*, in relief, on the base, is ascribed to him. In the Louvre is a marble relief by Rousel, of a slumbering *Nymph* surrounded by genii, and a faun; and also a statue of a youthful allegorical picture.

PRIEUR (BARTHÉLEMY), died 1611, is best known by his marble statue of *Duke Anne de Montmorency* (died 1567) formerly in the Church of Montmorency, and now in the Louvre. Lying outstretched in complete armor, the head expresses a noble and simple truthfulness to life. The statue of

the *Duke's Wife* is no less excellent in the treatment of the head and hands, but the drapery is not so successfully managed.

GUILLAIN (SIMON), 1581–1658, was one of the earliest sculptors of the transition. He is represented, in the Museum of the Louvre, by the three bronze statutes of *Louis XIV.*, as a boy of ten years, and his parents, which were originally on the Pont au Change, and by a relief of *captives* and *trophies*, executed in store, from the same monument. The relief, though somewhat overcrowded, has some excellent features.

SARRAZIN (JACQUES), 1588–1660, is represented by several *Caryatides* and by a bronze bust of the *Chancellor Pierre Séguier*, all in the Louvre. These works are distinguished by naturalness and high technical excellence.

ANGUIER (FRANÇOIS),—1604–1669,—was a pupil of Guillain. On his monument of the *Dukes of Longueville*, which has the form of a marble pyramid, there are four statues of the Virtues, which have a character of noble simplicity. Quite different, however, are the gilt marble reliefs, in which a confused, picturesque arrrangement prevails. Among his other works are a marble *statue of De Thou;* the *monument of Jacques de Souvré*, in which the knight is represented dying, with a geni mourning over him; the marble statue of *Duke Henri II. de Montmorency* (now in the Chapel of the College at Moulins), in which the hero reclines in an easy attitude, in the costume of a Roman general, while his wife sits beside him wringing her hands (the Duke's head is fine and life-like); and, finally, the *monument of the Duke de Rohan*, at Versailles, in which the dying man is attended by two genii, one of whom supports his head while the other covers him with a mantle. Although not wanting in certain excellencies, all these works are marred by their theatrical character.

GIRARDON (FRANÇOIS), 1628–1715, is known chiefly by the following works: A bronze equestrian statuette of Louis XIV., the model of the statue destroyed during the revolution; a masterly bust of Boileau; the monument of Cardinal Richelieu in the Church of the Sorbonne; and the colossal groups of the *Rape of Proserpine* and *Apollo Descending to Thetis*, in the gardens of Versailles.

PUGET (PIERRE), 1622–1694, was one of the most productive and best known artists of this period. His group of *Milo and the Lion* (1682) is full of character and energy. In the Louvre are his *Perseus and Andromeda* (1684), and his masterly relief of *Alexander and Diogenes.* These and other works of marked ability show a tendency to exaggeration due to the influence of Bernini.

DESJARDINS (MARTIN), 1640–1694, though a Netherlander by birth, is properly classed with the French sculptors. Of his works the Louvre contains the relief of *Hercules Crowned by Fame*; six bronze reliefs from the pedestal of the equestrian statue of *Louis XIV.*, designed for the Place de la Victoire, Paris; and a marble bust of *Marquis Edouard Colbert*, brother of the minister. The reliefs are somewhat overdone in sentiment and exhibit also an undue elongation of the figures.

COYZEVOX (CHARLES-ANTOINE), of Lyons, 1640–1720, one of the greatest artists of this period, has left some fine works in portraiture, including busts of *Richelieu*, *Bossuet*, *Lebrun*, *Mignard*, and, notably, *Marie Serre*, mother of Hyacinthe Rigaud, all of which, excellent in technic, are likewise remarkable for their comparative freedom from the affectation that characterizes contemporary works. This praise, however, scarcely, hardly applies to the *Statue of Louis XIV.* Coyzevox's *chef-d'œuvre* is *Mazarin's Monument*, a grand structure admirably designed. Its features include a kneeling statue of

The Minister, in marble; seated bronze figures of *Prudence, Peace and Fidelity*, and marble statues of *Charity and Religion.* "In the three bronze figures," says Lübke, "there prevails a pure style of conception, based on the antique and on the traditions of the sixteenth century, avoiding all the petty mannerism of the period."

COUSTOU (NICHOLAS), 1658–1733, nephew and pupil of Coyzevox, is known by his *Statue of Louis XIV.*, and a relief exhibiting *Apollo showing the bust of Louis XIV. to grateful and delighted France*, in the Louvre. He is also the author of the group styled the *Junction of the Seine and the Marne*, in the Garden of the Tuileries. Coustou's works are mannered and insincere, a criticism that applies with greater force to the productions of his younger brother.

COUSTOU (GUILLAUME), 1678–1746. From his hands are the marble statue of *Maria Leczinski*, in the Louvre and the two *Horsebreakers* at the entrance to the Champs Elysées, formerly in the Palace Garden of Marly.

LEGROS (PIERRE). Born in Paris, 1666; died in Rome, 1719. He was sent to Rome to complete his studies, at the expense of the Minister Louvois, and most of his artistic life was spent in the Eternal City. His works, conforming to the prevailing style of the period were mannered and extravagant. They include: *Triumph of Religion over Heresy; Young Saint Expiring; St. Dominic;* and a *Vestal.* The latter is in the Garden of the Tuileries.

BOUCHARDON (EDMÉ), 1698–1762, was a pupil of the younger Coustou. Produced in an age of vanity and display, his works are conspicuous for their freedom from affectation. His *Young Girl holding a stag by a cord* (in the Louvre) is characterized by Viardot as "the most antique of modern works." Quite charming also are his *Victorious Cupid* and *Psyche and Cupid*, also in the Louvre.

PIGALLE (JEAN-BAPTISTE), 1714–1785, is the author of the famous *Monument of Marshal Moritz, of Saxony*, in the Church of St. Thomas, Strasburg. It represents the Marshal, a noble figure, calm and self-confident, descending a flight of steps, which led, apparently without his knowledge, to an open grave, where Death lurks beside the coffin. As the hero advances, a female figure (France) endeavors to restrain him; the heraldic symbols of England, Holland and Austria (the Lion, the Leopard and the Eagle) retreat in dismay at his approach; and Hercules stands weeping by the grave. While the general effect is striking and the figure of the Marshal is full of dignity, some of the accessories are highly theatrical. Other works by Pigalle are a *Statue of Voltaire*, in the Institute; the *Tomb of Marshal Harcourt* in the Cathedral of Notre Dame; and a fine bust of *Marshal Moritz*, in the Louvre.

HOUDON (JEAN-ANTOINE),—born 1741, died 1828,—is represented in the Louvre by a bronze bust of *Rousseau;* a bronze statue of *Diana* (which, being entirely nude, might be taken for a Venus but for the crescent and bow); and groups in marble of *Cupid and Psyche* and *Psyche with the Lamp.* In the Théâtre Français is a fine bust of *Molière* and the celebrated *Sitting statue of Voltaire.* In the latter work, says Viardot, "Houdon has showed how the ideal may be combined with the real, the quickening spirit with the body it animates." Houdon's *Flayed Man*, a remarkable anatomical study, is well known to the art schools. He made portrait busts of many eminent men, including *Benjamin Franklin*, with whom he came to the United States in 1785, and modelled the *Statue of Washington* at Richmond, Va.

CLODION (CLAUDE-MICHEL). Born at Nancy in 1745; died in 1814. He excelled in works demanding lightness and grace. His figures of young girls in playful attitudes are masterpieces of taste and *naïveté.* His charming statuettes in terra cotta are highly prized. Among his best works are: *Autumn* (a group representing two nymphs and an infant satyr); *Bather; Child with Grapes; Young Girl Chasing a Butterfly.* His larger and more serious works,—such as *Hercules in Repose, Scamander withered by the Fires of Vulcan,* and *The Deluge,*—are less successful.

PAJOU (AUGUSTINE), was born at Paris, 1730, and was a pupil of Lemoine. At the age of 18 he obtained a prize at the Academy, and then went to Rome, where he assiduously studied for twelve years. On his return he executed for his admission into the Academy a group representing *Pluto Holding Cerberus Enchained.* Several of his works adorn the Theatre at Versailles, The Palais Royal, The Palais Bourbon, and the Cathedral, New Orleans.

By the command of Louis XIV he executed Statues of *Descartes, Pascal, Turenne, Bonne,* and *Buffon.* He was chosen a member of the Institute at the time of its foundation.

CHAUDET (ANTOINE-DENIS),—1763–1810,—was one of the first French sculptors who devoted himself to a special study of the antique. Among his chief works are the relief of a *Dying Warrior, supported in the arms of the Genius of Fame,* designed for the colonnade of the Pantheon, at Paris; a statue of *Cincinnatus,* executed for the Hall of the Senate; and a statue of *Napoleon,* now in the Museum at Berlin. Both these statues, conceived in the antique spirit, possess a noble simplicity.

BOSIO (FRANÇOIS-JOSEPH),—1769–1845,—a prominent figure among the classic sculptors, is represented in the gallery of the Louvre by statues of *Hyacinthus, Salamacis,* and *Aristæos,* and a bust of the *Madonna.* He executed the *reliefs on the Vendôme Column,* and the *Quadriga* for the triumphal arch of the Place Carousel; and a group in the Chapel Expiatoire, representing *Louis XVII. receiving Comfort from an Angel.*

CORTOT (JEAN-PIERRE),—1787–1843,—also belongs to the classic school. The group in the Chapel Expiatoire, of *Marie Antoinette supported by Religion,* is by him, as are also the allegorical group on the *pediment of the Palace of the Deputies,* and the relief on the Arc de l'Étoile, which represents *Napoleon Crowned by Victory.*

PRADIER (JEAN-JACQUES). Born at Geneva May 23, 1792; died 1852. Though of foreign birth he belongs among the French sculptors. He studied in Paris under Lemot, from 1809 to 1812, and then at Rome for four years, after which he returned to Paris and resided there until his death in 1852. He excelled in the delineation of female beauty. Examples of his soft, graceful treatment of marble are *Phryne* and *Light Poetry.* We quote from Lübke: "How grand and energetic Pradier can occasionally be is shown in his chained *Prometheus;* how life-like and bold he can be is evidenced by his *Niobe group* (1822). Charming is his *Psyche,* on the upper part of whose arm a butterfly has settled; life-like and graceful is his *Atalanta,* who is fastening her sandals (1850); excellent also is the despairing *Sappho,* the last work of the master." He executed some religious subjects for St. Clotilde and the Madelaine, which are scarcely so happy as his lighter and more decorative works. His statues of the *Serious and the Comic Muse* on the Fontaine Molière, and the allegorical figures on the *fountain at Nimes,* are justly admired.

GUILLAUME (JEAN-BAPTISTE-CLAUDE-EUGENE). Born at Montbard, Feb. 1822. Pupil of Pradier. In 1845 he won the Grand Prize of Sculpture with *Theseus Finding his Father's Sword.* His *Anacreon*, marble, (1852); *The Gracchi*, bronze (1853); *The Reaper*, bronze (1855), and a marble bust of *Monseigneur Darboy* (1875), are in the Luxembourg. Among his other works are: *Source of Poetry; Tomb of a Roman; Orpheus;* Statue of *M. Thiers*, and eight busts of Napoleon I., representing him at different periods of his life. His monumental works include: The Life of Saint *Clotilde;* and *The Life of Saint Valeria*, bas reliefs in the choir of the Church of Sainte-Clotilde; the *Pediment* and the *Caryatides* of the Pavilion Turgot; the *Statue of L'Hôpital* for the Louvre; *Monument of Colbert*, at Rheims. Ernest Duvergier de Hauranne, writing in the "Revue des Deux Mondes," says: "Guillaume is to-day the master *par excellence* of the French school of sculpture. . . Guillaume is not, however, properly speaking, a genius; he is a man of eminent mind, of profound sense, of well-regulated imagination, of an exquisite delicacy of sentiment, which he presents with rare firmness of execution." M. Guillaume received a second medal in 1852; a medal of the first-class at the Universal Exposition of 1855; The Medal of Honour at the Universal Exposition of 1867; and a *rappel* of the Medal of Honour at the Universal Exposition of 1878. He was made Chevalier of the Legion of Honor in 1855, and officer in 1867. In 1862 he was elected a member of the Institute. In 1863 he was appointed Professor in the School of Fine Arts and in 1864 Director of the same In 1878 he was constituted Director of the Fine Arts, and when this office was abolished he was in 1879 appointed a Member of the Superior Council of the Fine Arts.

CLÉSINGER (JEAN-BAPTISTE-AUGUSTE). Born at Besançon in 1814. He learned the rudiments of his art from his brother, who was a sculptor, and afterward spent some time in Italy. On his return to France he made his *début* at the Salon of 1843 with a bust that attracted no attention. A *Bust of M. Scribe* exhibited the following year, made the beginning of his reputation. His *Woman Bitten by a Serpent* (1846) was much praised. He has since produced: *Louisa of Savoy*, for the Garden of the Luxembourg; a colossal bust of *Liberty*, presented to the provisional government of 1848; *Fraternity*, placed in the Champ de Mars on the day of the Fête of Concord, May 14, 1848; *Mlle. Rachel in Phèdre; Tragedy* (1852), for the Theâtre Français; *Combat of Roman Bulls* (1863; *Cleopatra Before Cæsar* (1869); *Dancer with Castanets* (1878). M. Clésinger received a third medal in 1846; a second medal in 1847; and a first medal in 1848. He was made Chevalier of the Legion of Honour in 1849 and Officer in 1864.

LEMAIRE (PHILIPPE-HENRI). Born at Valenciennes in 1798. Pupil of Cartellier. He won the Grand Prize of Rome in 1821 with *Alexander among the Oxydracœans.* He made his début in 1831 with *Young Girl Frightened by a Serpent*, which was placed in the Luxembourg. As the result of a competition, he was charged with the decoration of the pediment of the *Madelaine.* This great work, his principal achievement, secured his election (in 1845) as a member of the Institute. Among his subsequent works are: statues of *Kléber* and *Louis XIV.* (1843), for the galleries of Versailles; a *Saint Mark*, for the Madelaine; a *Monument of Froissart*, for the city of Valenciennes; a *Head of the Virgin* (1846), in the Luxembourg; and two pediments for the city of Strasbourg. M. Lemaire obtained a first medal in 1827. He was made Chevalier of the Legion of Honour in 1834, and Officer in 1842. From 1852 to 1863 he filled a seat in the Corps Legislatif.

RUDE (FRANÇOIS). Born in 1785; died 1855. Prominent among those who have imparted a fine natural feeling to their works, purified by the study of the antique, is this excellent sculptor. His noted productions include a bronze *Mercury* (in the Louvre), characterized by its spirit and grace; a marble statue of a young *Neapolitan Fisherman*, playing with a tortoise (also in the Louvre); the *Maid of Orleans*, a marble statue, in the Garden of the Luxembourg; and a bronze statue of *Marshal Ney* at the entrance to the same Garden. Widely known is his *haut-relief* on the Arc de l'Etoile, which depicts the French in 1792 marching to the Defence of the Republic. This work, though full of action and energy, is somewhat crowded in design, and the excessive vehemence of the goddess of war, who hovers above the groups, shows the waning influence of classic traditions upon the artist. In his monument of *Godefroy Cavagnac* (1847), in the Cemetery of Montmartre, is exhibited a pronounced naturalistic style. The body (in bronze) lies outstretched, in unqualified realism, the head thrown stiffly back, the arms extended, the neck, shoulders, and breast bare, and the remainder of the body enveloped in a grave-cloth in well-arranged masses. The execution is characteristically able.

DURET (FRANÇOIS-JOSEPH). Born 1804, is chiefly known by the following excellent works: *Neapolitan Fisherman* dancing the Tarantella, bronze (in the Luxembourg); *Young Neapolitan Dancer*, and the *Improvising Vinedresser*. Of the "Fisherman," Lübke says: "The figure exhibits youthful elasticity and delicacy of form, and the work is admirable also as a perfect production of bronze casting.

DAVID (PIERRE-JEAN, *called* **DAVID OF ANGERS).** Born 1793; died 1856. Like his contemporaries he began with a study of the antique, but early broke from classic restraints and developed a bold realistic manner. His statue of *Philopœmen* drawing an arrow from his thigh, is in the Louvre. He made spirited and life-like statues and busts of many celebrated men, including *Fénélon*, *Montesquieu*, *Lafayette*, *Cuvier*, *Gœthe*, *A. Von Humboldt*, and of the great *Condé*, the latter is in front of the Palace of Versailles. His greatest monumental works are the *Pediment of the Pantheon* (filled with allegorical groups illustrating the nation's gratitude to her great men), and the *Gutenberg Monument* at Strasburg.

BARYE (ANTOINE-LOUIS). Born in Paris Sept. 24, 1795. In his fourteenth year he entered the atelier of Fourier, chaser and worker in steel. His conscription in 1812 interrupted his studies for two years; but on his release from the army he resumed his work, and at the same time studied design and modeling under Bosio and Baron Gros. Admitted to the School of Fine Arts, he gave equal attention to engraving medals and to scripture. In 1818 he obtained honorable mention for an engraving of *Milo Devoured by a Lion*, and won second prizes for sculpture in 1817 and 1820, figures of *Alexander and Cain*. Subsequently he worked for a season with the goldsmith Fauconnier; and during this period he steadily added to his knowledge anatomy and of metals and castings, and acquired a habit of close observation, thus laying solid foundations for his future success. He understood perfectly every detail of his art. He sent back to the foundry every bronze which he deemed unworthy his signature, and put the final touches to every work that left his studio. He contributed busts and other subjects to the Salons from 1827 to 1836; but in consequence of the reflection on several of his works in the latter year, he did not appear at the annual exhibition till 1850. During a portion of this interval he produced a large number of bronzes of all dimensions, of which he subsequently edited a classified list. From 1848 to 1851 he was in charge of the Gallery of Plasters and

Director of Costumes in the Museum of the Louvre. In 1850 he delivered at Versailles a course of instruction in natural history designs, which he repeated in 1854 at the Louvre.

M. Barye's knowledge of the human form was thorough, as his statues in the Louvre attest; but he preferred animal subjects. Only a few of the numerous works produced during his half century of living fame can here be named. *The Centaur and the Lapithe*, in plaster (1850), is one of his best works; cast in bronze, this group is now in the Luxembourg. His *Lion Strangling a Boa*, another masterpiece, is in the Garden of the Tuileries. *Theseus Fighting the Minotaur* is greatly admired. Of a different class are the *Three Graces; Angelica and Roger;* and *Sainte Clothilde*, executed for the church of the Madeleine. Three admirable equestrian statuettes demand mention: *Charles VII.*, *Gaston de Foix*, and *General Bonaparte.* A large table, made for the Duke of Orleans, and adorned with nine allegorical groups, is justly celebrated. For the decoration of the pavilions of the new Louvre, he made four groups in *bas relief*, representing *Peace*, *War*, *Power Protecting Industry*, and *Order Repressing the Vicious.* His *Jaguar Devouring a Hare*, in bronze (1852); *Tiger and Gavial*, bronze; and some twenty models and studies, in bronze, lead, plaster, and wax, are in the Luxembourg. The largest collection of Barye's works anywhere to be found is in the Corcoran Gallery, Washington. It includes one hundred and fourteen bronzes and two water colors.

M. Barye received a second medal in 1831, and the Grand Medal of Honour for art bronzes at the Universal Exposition of 1855. He was made Chevalier of the Legion of Honour in 1853, and Officer in 1855. In 1868 he was elected a Member of the Institute. He died June 26, 1875.

DANTAN (ANTOINE-LAURENT). Born at Saint Cloud, Dec. 8, 1798. Pupil of Bosio. He won the second prize for sculpture in 1826, and the Grand Prize of Rome in 1828, with the *Death of Hercules.* His subsequent works include *Asia* (1824); *Young Bather Playing with his Dog* (1835); *Italian Woman Gathering Grapes;* bust of *Baron Mounier*, for the Luxembourg; *Juvénal des Ursins*, for the Hotel de Ville; a number of busts and statues for the galleries of Versailles, and other works. M. Dantan received a second medal in 1824; a first medal in 1855; a third medal in 1855; and the decoration of the Legion of Honour in 1843. He died May 25, 1878.

DANTAN (JEAN-PIERRE). Brother of A. L. Dantan. Born at Paris in 1800; died 1869. Pupil of Bosio. He had an acute perception of the grotesque and made himself a unique place by a satirical species of work. His travesty portraits of distinguished persons are numerous. But he also produced many serious works in portraits, among which are the statue of *Boëldieu* at Rouen, and busts of *Wellington*, *Brougham*, *Talleyrand*, *Malibran*, *Grisi*, *Verdi. Cherubini*, *Rossini*, *Velpeau*, *Ph. Delorme* (for the Court of the Louvre); *Nélaton*, *Aubert*, and many others. He received the decoration of the Legion of Honour.

BONNASSIEUX (JEAN-MARIE). Born at Pannessière (Loire), Sept. 19, 1810. He studied sculpture first at Lyons, whence he sent to the Salon of 1834 a plaster model of *Hyacinthe Wounded.* Removing to Paris, he entered the School of Fine Arts, and received counsels from MM. Foyatier, Dumont, and the younger Ramey. In 1836 he won the Grand Prize of Sculpture, with *Socrates Drinking the Hemlock.* He has since exhibited *Love Cutting his Wings* (1842), in the Luxembourg; *David* (1843); *Jean Machette*, executed for the Garden of the Luxembourg, and *The Virgin Mother* for the Church of Feurs, Loire (1848); busts of *Ballanche* and *Ampère*, for the Museum of Lyons (1849); *Love*, sent to the Crystal Palace, London, in 1851; *Meditation*, a grand statue (1855), now

in the Luxembourg; and a statue of *Las Casas* for the city of Lavaur. M. Bonnassieux was charged with the decoration of the new Church of Saint-Augustin, Paris. He obtained second medals in 1842 and 1848; a first medal in 1844; and a first medal at the Universal Exposition of 1855. He was made Chevalier of the Legion of Honour in 1855, and was elected a member of the Institute in 1866.

GAUTHIER CHARLES. Born at Chauvirey, (Haut-Saône), in 1831. Pupil of Jouffroy. His *Moderation*, (marble), is in the foyer of the Opera House, Paris. He executed four statues of Children, (bronze), for the Fountain of the Théatre-Français; statues of *St. Quentin and Charlemagne*, bronze (1877), for the high-altar of the Collegiale of Saint-Quentin; *Perfidy*, plaster (1878); *Notre-Dame-d'Humilité*, plaster (1879), for the Church of Argenteuil; *Cleopatra*, plaster (1880), and other works. He received medals in 1865, 1866, and 1869, and the decoration of the Legion of Honour in 1872.

JOUFFROY (FRANÇOIS). Born at Dijon, Feb. 1, 1806, died May, 1882. He studied in Paris under the younger Ramey and in the School of Fine Arts, where he won four medals, the second prize in 1826, and the Grand Prize of Rome in 1832, his work in the latter competition being *Capaneus Thrown from the Walls of Thebes.* On his return from Rome he produced *Cain Cursed* (1838); *Young Girl Confiding her First Secret to Venus* (1839); in the Luxembourg; *Spring and Autumn* (1845), for the Chamber of Peers; *Abandon* (1853), and numerous busts. M. Jouffroy executed one of the colossal groups for the portal of the Church of Saint-Gervais. He was charged in 1864 with the decoration of the Church of Saint-Augustin, and, in 1865 executed the statues of *Punishment* and *Protection* for the Palace of Justice. He was awarded a medal of the second class in 1838; one of the first class in 1839; and another second medal in 1848. He was made Chevalier of the Legion of Honour in 1843, and Officer in 1861. In 1857 he was elected Member of the Institute, and in 1863 was appointed Professor of Sculpture in the School of Fine Arts.

FRÉMIET (EMMANUEL). Born in Paris in 1824. Nephew and pupil of Rude. His eminent success is largely due to his exhaustive anatomical studies. His *Wounded Dog Running* (1850), in the Luxembourg, is commonly regarded as his *chef-d'œuvre.* The following are among the most noted of his numerous productions: *Gaulish and Roman Horsemen*, in the Museum of Saint-Germain; equestrian statue of *Napoleon I.*, erected at Grenoble; equestrian statue in bronze of the *Duke of Orleans, XVIth century*, for the Museum of Pierrefonds; *Marine Horses*, for the Fountain of the Observatory (1870); *Man of the Age of Stone* (1872); equestrian statue of *Joan of Arc* (1874), erected on the Place des Pyramides; *Joan of Arc in Prayer* (plaster); *Faun and Bears*, in the Museum of the Luxembourg; statue of *St. Gregory of Tours* (1878), for the Pantheon; *Elephant*, in the Trocadéro, etc., etc. M. Frémiet obtained a third medal in 1849; a second medal in 1851; a third medal in 1855; and a second medal at the Universal Exposition of 1867. He was made Chevalier of the Legion of Honour in 1860, and Officer in 1878. In 1875 he succeeded Barye as Professor of Animal Design in the Museum of Natural History.

SAINTMARCEAUX (RÉNE DE). Born at Rheims, Sept. 1845. Pupil of M. Jouffroy. He made his *début* in 1868 with *The Youth of Dante*, which was purchased for the Luxembourg. In 1872, his statue, in bronze, of *The Abbé Miroy*, shot at Rheims by the Prussians, was excluded from the Salon for political reasons, but it was honored with a medal, and has since been placed on the

Abbé's tomb. He exhibited in 1875, *Florentine Smith;* in 1880 *Harlequin* and *Bust of M. Meissonier*, and in 1879 his famous *Geni Guarding the Secret of the Tomb*, to which the Medal of Honour was awarded. M. Saint-Marceaux received also a medal of the second class in 1872, one of the first class in 1879, and the decoration of the Legion of Honour in 1880.

CAIN (AUGUSTE). Born at Paris, Nov. 16, 1822. Pupil of Rude. Among his numerous works are: *Eagle Defending its Prey* (1852) ordered by the State; *Falcon Pursuing Rabbits*, bas-relief in bronze (1861), purchased by the State; *Family of Tigers*, plaster (1873), reproduced in bronze in 1876 and placed in the Garden of the Tuileries; *Lion and Lioness Disputing over a Boar* (1875); *Group of St. Hubert Dogs* (1881). M. Cain received a third medal in 1850, a *rappel* in 1863, a medal in 1864; a third medal at the Universal Exposition of 1867; a bronze medal at London in 1851, and the decoration of the Legion of Honour in 1869.

FALGUIÈRE (JEAN-ALEXANDRE-JOSEPH). Born at Toulouse, Sept. 7, 1831. Pupil of Jouffroy. He won the Prize of Rome in 1859, having already made his *début* at the Salon of 1857 with *The Infant Theseus.* While at Rome he produced the *Victor in the Contest of Cocks*, bronze (1864), now in the Luxembourg. His *Tarcinius, Christian Martyr* (plaster 1867, marble 1868), is also in the Luxembourg. His other works include a statue of *Corneille* (1872), for the Théâtre Français; *Switzerland Welcoming the French Army* (1874); busts of *Carolus Duran*, *Lamartine*, and *Cardinal Bonnechose;* a statue of *Saint-Vincent de Paul* (1879), for the Church of Sainte-Geneviève; and *Eve* (1880). M. Falguière is also a painter. His picture of *The Wrestlers* (1875) was much praised. He received Salon medals in 1864 and 1867; a medal of the first class at the Universal Exposition of 1867; the Salon Medal of Honour in 1868; and a *rappel* of a first medal at the Universal Exposition of 1878. He was made Chevalier of the Legion of Honour in 1870, and officer in 1878. As painter he received a second class medal in 1875.

GAUTHERIN (JEAN). Born at Ouroux (Nièvre). Pupil of Gumery, A. Dumont and P. Dubois. He has exhibited statue of *St. Joseph*, for the Church of St. Joseph, Paris (1875). *Clotilde de Surville* (plaster 1877, marble 1879), a celebrated work; *Industry* (1878), sketch of the statue afterwards placed in the Trocadéro; *The French Republic*, bust (plaster 1879, marble 1880); *Paradise Lost* (1881), purchased by the State, and other works, including numerous portrait-busts. M. Gautherin received medals in 1868 and 1870; a third class medal in 1873; and a third class medal at the Universal Exposition of 1878. He was made Chevalier of the Legion of Honour in 1878.

VASSELOT (ANATOLE MARQUET DE). Born in Paris, 1840. Pupil of Jouffroy, Le Bourg, and Bonnat. He made his *début* at the Salon of 1866. He has produced among other works of note: *Chloe*, exhibited in 1869 in plaster, and afterwards put in marble, now in the Museum of the School of Fine Arts; *Bust of Balzac*, on the grand stairway of the Comédie-Française; *Country*, purchased for the Court of the Grand Chancellerie of the Legion of Honour; *Honour to our Dead*, bas-relief (1875); *Theseus* (1876), purchased by the State; *Labor* (1879), one of the figures for a projected monument to Thiers at Nancy; *Evening and Morning* (1881). He has executed many excellent portrait busts. In 1863 he made a medallion portrait of Abraham Lincoln. He received a third class medal in 1873; a second medal in 1876, and medals and honours from various cities of France, and also from the cities of Brussels and Philadelphia.

CHATROUSSE (ÉMILE). Born at Paris in 1830. Pupil of Rude. His noted works include: *Dust to Dust, and Spirit to Spirit*, bas-relief in bronze, at Turin (1852); *Autumn* (1855), in the Louvre; *Resignation* (1857), for the Church of Saint-Eustache, Paris; *Christian Art* (1859), in the Louvre; *The Renaissance Introducing the Antique* (1863), in the Louvre; *Jacob-Rodrigues Pereire, Instructor of Deaf Mutes*, bas-relief (1865); *Héloise and Abélard at the Paraclete*, bronze (1873); *The Crimes of War* (1876), a work of great power and feeling, purchased by the State; *A Young Parisienne* (1876), a graceful type of girlhood; and *Reading* (1880). M. Chatrousse received a third medal in 1863; medals in 1864 and 1865; and in 1879 the decoration of the Legion of Honour.

BARTHOLDI (FRÉDERIC-AUGUSTE). Born at Colmar, April 2, 1834. He studied painting under Ary Scheffer, but afterward devoted himself to sculpture. Among his works are: *Genius in the Talons of Misery* (1859); *Young Alsacian Vine-Grower* (1869); *Vercingetorix*, equestrian statue (1870); *The Leisures of Peace*, in plaster, 1868, in bronze, 1873. M. Bartholdi is, however, best known by his monumental works which include: A Fountain in honor of *Martin Schœn*, in Colmar; a Fountain surmounted by statues of *Admiral Bruat* and *General Rapp;* the famous *Lion* for the city of Belfort, and the equally celebrated model of the colossal statue of *Liberty*, for the harbour of New York. He received the decoration of the Legion of Honour in 1865.

CHAPU (HENRI-MICHEL-ANTOINE). Born at Mée, (Seine-et-Marne), Sept. 29, 1833. Pupil of Pradier and of Duret. He twice, 1851 and 1853, obtained the second prize in the competition for the Prize of Rome, and in 1855 carried the Grand Prize with *Cléobis and Biton*. He made his *début* at the Salon of 1863 with *Mercury Inventing the Caduceus*, now in the Luxembourg. Among his later works of note are: *Jeanne-d'Arc at Domrémy* (marble 1872), in the Luxembourg; *Youth* (1875), designed for the monument erected in a court of the School of Fine Arts to Henri Regnault and other pupils who fell during the war; *Thought*, a statue for the tomb of Mme. d'Agoult; a statue of *Berryer* for the Palace of Justice; *Death of Clytie* (1878); and the monument of *M. Schneider*. M. Chapu received a third medal in 1863; medals in 1865 and 1866; the Medal of Honour in 1875; and in 1877 the biennial prize of twenty thousand francs awarded by the Institute. He was made Chevalier of the Legion of Honour in 1867 and officer in 1872. He is a Member of the Institute.

DUBOIS (PAUL). Born at Nogent-sur-Seine, July 18, 1829. He entered the studio of A. Toussaint in 1856, and from 1859 to 1862 sojourned in Italy, studying the great masters in Rome, Naples and Florence. His *Florentine Singer of the XVth Century* was the success of the Salon of 1865, and has since been frequently copied. It is in the Luxembourg, as are also *Narcissus* (1874), and *The Infant St. John* (1864). His other works include: *The Virgin and the Infant Jesus* (1867); *The Birth of Eve;* and the *Tomb of General La Moricière*, which comprises, besides the reclining statue of the General, four allegorical figures. This Tomb is regarded as one of the masterpieces of modern sculpture. M. Dubois has executed numerous portrait busts, and has also sent to the Salon various drawings and paintings, including original portraits and copies of the old masters. He obtained a second class medal in 1863; the Medal of Honour in 1865; and a new medal of Honour in 1876. At the Universal Exposition of 1867 he was awarded a second class medal, and at the Universal Exposition of 1878, the Medal of Honour. He was made Chevalier of the Legion of

Honour in 1867, and Officer in 1874. In 1873 he was appointed Conservator of the Museum of the Luxembourg; in 1876 he was elected a Member of the Institute; and in 1878 became Director of the School of Fine Arts.

CARPEAUX (JEAN-BAPTISTE). Born at Valenciennes, May 14, 1827. Pupil of Rude, Duret, and of Abel de Pujol. In the School of Fine Arts he won fourteen medals, and in 1854 the Prize of Rome. His *Young Fisher*, bronze statue, exhibited in 1859, evinced his unusual talent, and also indicated his purpose to break away from classic conventionalities. His group of *Ugolino and his Children* (1863), was purchased by the government, cast in bronze, and placed in the Garden of the Tuileries. M. Carpeaux has not contributed regularly to the Salons. Among his noted works are: *Neapolitan Fisher* (1863); *Young Girl with a Shell* (1864); *The Prince Imperial and his Dog Nero; Wounded Love;* ideal figures of *Hope*, *Candour*, *Spring* and *Frolic; Mater Dolorosa*, and numerous busts, including portraits of celebrities. For the Pavilion of Flora of the Louvre, he executed the group representing *Imperial France Bringing Light to the World and Protecting Agriculture and Science* (1869). In 1869, *The Dance*, designed for the façade of the New Opera House, was placed in position, and gave rise to heated discussions, praise and censure being equally extreme. Whatever may be said on grounds of propriety, it is unquestionably a work of great realistic power, informed with the most ardent sensuous life. Some enemy threw corrosive ink upon the group; but the stains were effaced, and the work was not again molested. Another important work is *The Four Quarters of the World Supporting the Globe*, in which four women,—a Chinese, an African, a European, and a Peruvian,—hold up a globe on which the signs of the zodiac are carved in relief. This group is in the Garden of the Luxembourg. M. Carpeaux died Oct. 12, 1875. He received a second medal in 1859; a first medal in 1863; a first medal at the Universal Exposition of 1867; and a Medal of Honour at the Exposition of Brussels. In 1866 he was made Chevalier of the Legion of Honour.

THOMAS (GABRIEL-JULES). Born in Paris in 1821. Pupil of M. Dumont. In 1855 he won the Prize of Rome, with *Philoctetus Starting for Troy.* Among his subsequent works are: *Virgil* (1861), in the Luxembourg; *Death of St. Stephen* (1864), on a tympanum of the Church of Saint-Étienne du Mont; *Mlle. Mars* (1865); *Thought* (1870); *The Four Quarters of the World* (1872), statues in wood for the Bank of France, Toulouse; *Monseigneur Landriot* (1880), statue in marble for the Cathedral of La Rochelle. M. Thomas obtained a third medal in 1857; a first medal in 1861; and the Medal of Honour in 1880. At the Universal Exposition of 1867 he received a first medal, and a *rappel* of the same at the Exposition of 1878. He was made Chevalier of the Legion of Honour in 1867; and in 1875 was elected a Member of the Institute.

CARRIER-BELLEUSE (ALBERT-ERNEST). Born at Anisy-le-Château (Aisne), June 12, 1824. Pupil of David d'Angers. Among his principal works are: *Jupiter and Hebe*, in bronze; *Death of General Desaix*, in plaster; *Hebe Sleeping* (in the Luxembourg); *Psyche Abandoned: A Grand Roman Lady.* He has made portrait busts, in bronze or marble, of many celebrated persons, including *Napoleon III.*, *M. Thiers*, *Ernest Renan*, *Jules Simon*, *Eugene Delacroix*, *Baron James de Rothschild*, *Mlle. Croizette*, and *Charles Fechter.* He executed a *Monument of Marshal Massena* for the city of Nice, and other works of the same class. He obtained a third medal in 1861, with a *rappel* in 1863; another medal in 1866, and the Medal of Honour in 1867. In the latter year he was also made Chevalier of the Legion of Honour.

PEINTE (HENRI). Born at Cambrai (Nord). Pupil of MM. Duret, Guillaume, and Cavelier. M. Peinte is chiefly known by his statue of *Sarpedon*, exposed in plaster at the Salon of 1877, and in bronze the following year. This work was honoured with the Prize of the Salon, and received the highest enconiums of the critics. Mario Proth says: "The figure is solidly and firmly planted. The attitude and the movement are exact and correct. . . The *ensemble* is irreproachable, and the 'Sarpedon' in bronze will become classic." M. Peinte also received a third medal in 1877.

MARIOTON (CLAUDIUS). Born in Paris. Pupil of MM. A. Dumont and Levasseur. The more recent works of M. Marioton include: *Young Faun*, (bronze, 1878); *Love Turns the World at his Caprice*, (plaster, 1879; bronze, 1880); *Pleasure*, (plaster, 1880); *Youth Carried away by Debauchery* (1881). He has also exhibited a number of portrait busts.

LÉVY (CHARLES-OCTAVE). Born in Paris. Pupil of Toussaint. At first chiefly devoted to portraiture. He appears infrequently at the Salons. Several of his finest works have come straight to America without being exhibited at the Salon. Latterly his choice of subjects runs on illustrations of Homer, of whose heroes he has produced Hector, Ajax, Sarpedon, and Achilles.

MILLET (AIMÉ). Born in Paris in 1816. Pupil of David d'Angers. At first M. Millet practiced both painting and sculpture, but ere long he devoted himself exclusively to the plastic art. His best known works include: *Ariadne* (1857), in the Luxembourg; *Vercingetorix* (1865), a colossal statue erected on the supposed site of Alesia; *Cassandra Putting Herself under the Protection of Pallas* (1877); *Civil Justice*, ordered for the Mayory of the first arondissement; a *Mercury* for the Palace of the Louvre; the tomb of Murger, representing *Youth Stripping Leaves from Roses;* the colossal group of *Apollo and the Muses of Poetry and Dancing* (bronze), for the New Opera House; and the statue of *Chateaubriand* at St. Malo. M. Millet received a first medal in 1857, and was made Chevalier of the Legion of Honour in 1859, and Officer in 1870.

HIOLLE (ERNEST-EUGÈNE). Born at Valenciennes, May 5, 1834. Pupil of MM. Grandfels and Jouffroy. He won the Prize of Rome in 1862, and made his *début* in 1867 with a bust of *Brutus*, and a sketch in plaster of *Arion and the Dolphin.* The latter reappeared in marble in 1870, and was purchased for the Gallery of the Luxembourg. His *Narcissus* (1869), is also in the Luxembourg. Among his other notable works are an allegorical statue of the *Children of Cambrai who Died for their Country* in the Franco-Prussian War, erected at Cambrai; *St. Jean de Matha*, statue in plaster, for the Pantheon; busts of MM. *Carpeaux* and *Jouffroy;* and a bronze statue of *General Foy*, erected at Ham. M. Hiolle obtained third medals in 1867, 1869, and 1870; the Medal of Honour in 1870; the decoration of the Legion of Honour in 1873, and a Medal of Honour at the Universal Exposition of 1878.

ADDITIONAL PAINTERS.

FEYEN-PERRIN (FRANÇOIS-NICOLAS-AUGUSTIN). Born at Bey-sur-Seille, in 1829. Pupil of Cogniet and of Yvon. He studied at the School of Design in Nancy and at the School of Fine Arts, Paris, and made his *début* by the execution of a grand curtain for the Théâtre-Italien. Among his notable Salon pictures are the following: *The Barque of Charon* (1857), now in the Museum of Nancy; *Venitian Fête* (1861); the *Anatomy Lesson of Doctor Velpeau* (1864); *Wreck of the Evening Star* (1868); *Return of the Oyster Fishers* (1874), in the Luxembourg; *Death of Orpheus* (1878); *Return of the Fishers at Low Tide* (1880); *Astarté* (1881); *Intoxication* and *The Road from Corniche* (1882). He has also executed a number of portraits. Mr. Hamerton, after expressing the opinion that the aim of an artist "ought not to be so much to make brilliant hits as to reach a good mean," adds: "M. Feyen-Perrin has decidedly attained the *bonne moyenne* which he thought desirable, both as a painter and an artist." M. Feyen-Perrin received medals in 1865 and 1867; a third-class medal in 1874, and the decoration of the Legion of Honour in 1878.

BRION (GUSTAVE). Born at Rothau, Vosges, October 24, 1824. Pupil of Gabriel Guérin, Strasbourg. Among his earliest pictures of note were *Schlitteurs of the Black Forest* and *The Gathering of Potatoes During the Inundation*, (Salon of 1853). Subsequently he exhibited: *The Wedding in Alsace* (1861); *Pilgrims of Saint-Odile* (1863) and *The End of the Deluge* (1864), both of which are in the Luxembourg; *A Funeral in Venice* (1868); *The Awakening: Encampment of Pilgrims on Mount St. Odile* (1877). M. Brion furnished two hundred designs on wood for an edition of Victor Hugo's *Miserables* and a number of designs for another romance by the same author. Paul Mantz says: "Brion is one of our good workmen. His painting is always full, solid and well balanced. Thanks to his powers of observation, Brion is in the path of modern art; his sincerity stands instead of ideality." He received a medal of the second class in 1853, with *rappels* in 1859 and 1861; a medal of the first class in 1863; the Medal of Honour in 1868; a medal of the second class at the Universal Exposition of 1867; and the decoration of the Legion of Honour in 1863. M. Brion died November 4, 1877.

MARCHAL (CHARLES FRANÇOIS). Born in Paris in 1826. Pupil of François Dubois and of Drölling. He made his *début* in 1852 with *A Misunderstanding*. Following this were: *Return from the Masked Ball* (1855); *Interior of an Inn on a Fête day at Bouxwiller, Alsace* (1861); *The Choral of Luther* (1863) and *The Fair of Servants at Bouxwiller* (1864)—both in the Luxembourg; *Morning* and *Evening* (1873); *The Prey* (1875); *The First Step* (1876), and other works. In a fit of despondency caused by the failure of his eyesight and an accumulation of cares, this excellent painter took his own life, April 6, 1877. He was awarded medals in 1864 and 1866, and a third-class medal in 1873.

BONNEGRACE (ADOLPHE CHARLES). Born at Toulon, April 2, 1812. Pupil of the School of Fine Arts and of Baron Gros. He made his *début* in 1834, with a portrait. Among his pro-

ductions may be named: *St. Peter in Chains* (1839); *Christ in the Tomb* (1842); *The Child Jesus among the Doctors* (1855), for the city of Toulon; *Bashfulness Overcome by Love* (1861), ordered by the Emperor; *The Manna in the Desert* (1864), for the Church of St. Louis in the Isle; *The Birth of Venus* (1875). M. Bonnegrace has devoted himself largely to portraiture, and some of his works of this class have been purchased by the government. He received a medal of the third class in 1839, one of the second class in 1842, and the decoration of the Legion of Honour in 1867.

VAN MARCKE (ÉMILE). Born at Sèvres, Seine-et-Oise. Pupil of Troyon. The works of this eminent cattle and landscape painter include: *The Mill* (1873); *A Common Pasture in Normandy* (1875); *The Cliff* (1876); *The Spring at Neslette* (1877); *The Ford* (1878); *The Meadows of Bourbel* (1880); *The Water-Gate* (1881); *Swiss Cow* and *Normandy Cow* (1882). M. Van Marcke received medals in 1867, 1869 and 1870, and a medal of the first class at the Universal Exposition of 1878. In 1872 he was made Chevalier of the Legion of Honour.

VOILLEMOT (CHARLES). Born at Paris, December 13, 1822. Pupil of Drölling. He made his *début* in 1855 with several portraits. Subsequently he exhibited: *Zephyr* and *The Dream* (1859); *Fête Galante* (1863); *The Grasshopper and the Ant* (1870); *Woman with Roses* (1874); *Twilight* (1876); *Innocence in Danger* (1878); *Reverie* (1880); and other works, including portraits. M. Voillemot has decorated several buildings, both public and private, and has furnished designs for books. In 1870 he received a medal and the decoration of the Legion of Honour.

MAILLART (DIOGÈNE-ULYSSE-NAPOLÉON). Born at la Chaussée-du-Bois-de-l'Écu. He won the Prize of Rome in 1864. Among his works are: *Baptism of St. Augustin* (1874); *Thetis Arming Achilles* (1875); *Manon Lescaut* (1876); *Death of St. Monica* (1877); *Love as a Shepherd* (1878); *Judgment of Paris* (1879); *Prometheus Bound* (1882). M. Maillart was awarded a medal in 1870 and a medal of the second class in 1873.

CARAUD (JOSEPH). Born at Cluny, January 5, 1821. Pupil of Abel de Pujol and of C. L. Müller. His works; many of which have been popularized by engravings, include: *The Representation of "Athalie" before Louis XIV.* (1859); *Mlle. de la Vallière Taking the Veil* (1861); *Return of the Great Condé after the Battle of Senef* (1863); *Blessing the Bread* (1867); *Soubrette Sleeping* (1880). He received a third medal in 1859; a second medal in 1861; a *rappel* in 1863; and the decoration of the Legion of Honour in 1867.

CLAIRIN (JULES-VICTOR-GEORGES). Born in Paris Sept. 11, 1843. Pupil of Picot and of Pils. In the School of Fine Arts he was the intimate associate of Henri Regnault and Ed. Théophile Blanchard. Subsequently he accompanied Regnault to Brittany, Spain and Morocco, and was with him at the battle of Buzenval. His first picture that attracted marked attention was the *Portrait of Sarah Bernhardt* (1873). Since then he has exhibited: *Massacre of the Abencerages at Grenada; An Arabian Story Teller* (1874); *Moses, the Sheik's Son* (1878); *Frou-Frou*, and *A Scene in Brittany* (1882), and some portraits.

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EDMOND GEORGES GRANDJEAN, PINX.

GRAVURE, GOUPIL ET Cie

LA PLACE SAINT GEORGES, PARIS.

La Place Saint Georges Paris.

Edmond-Georges Grandjean, *Pinx.* Goupil & Co., *Gravure.*

ET the visitor to Paris walk from the Opera House across the Boulevard des Italiens and he will reach the scene of our picture. So consummate is the art that it is difficult to realize that we are gazing upon a scene painted on canvas. One could more readily believe it to be a view from nature obtained by instantaneous photography, but for the fact that it is so finished and well-studied a picture. That would be a rare photograph, indeed, that should yield a result like this,—such admirable distribution of parts, comprehensive variety of details, and naturalness of movement. There is not a detail of the picture that does not reward the most careful scrutiny. All is wrought with intelligent observation and conscientious care, and every part is in its just relation to the whole. The blouse-clad laborer and his horse, and the trotting cab-horse and its driver, are masterly. And scarcely less so are the policeman by the dripping fountain, the omnibus advancing slowly up grade, the various groups of pedestrians, the cream-colored houses, the carefully-wrought trees, and the fine perspective,—all of which conspire to form a true panorama. To those familiar with the spot and its characteristic appearance during the busy hours, the scene is absolutely real.

M. Grandjean is justly distinguished for his success in treating this class of subjects. The present work was exhibited in the Salon of 1879.

J. B. GREUZE, PINX. GRAVURE, GOUPIL ET Cie

INNOCENCE.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF POURTALES GORGIER

INNOCENCE.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF POURTALES-GORGIER).

J. B. GREUZE, *Pinx.* GOUPIL & Co., *Gravure.*

GOLDSMITH, in his "Deserted Village," apostrophises the period of Childhood.

"O happy days of innocence and ease,
Blest with each charm, when every charm could please."

Nearly all Greuze's pictures are illustrations of the affections, or domestic scenes. *Innocence* is a quiet illustration of the breadth of human affection, the little lady has bundled into her loving arms a pet pigeon; it might have been a doll, a cat, a rabbit, or even a guinea-pig—for when childhood is in search of a pet on which to lavish its affections, it is in no ways fastidious in its choice.

And like girl—like woman, the same impulse for something to love, is carried forward into maturer years, and will partly account for some of the curious selections that women accept as mates and companions, for, as the cynic, Rouchfoucault, says, "A woman must have something to love, even though it should be a dog."

Jean Baptiste Greuze was born 1726. He died 1805.

A. HAGBORG, PINX. GRAVURE, GOUPIL ET Cie

AFTER HIGH TIDE IN THE BAY.

FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY

After High Tide in the Bay.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

AUGUSTE HAGBORG. *Pinx.* GOUPIL & Co., *Gravure.*

PARIS is the Mecca of Art. Dusseldorf, Munich, Stockholm, Dresden, Berlin, Rome, Vienna and London have their schools of art, but the grand home of art is Paris. An example of this is before us in Hagborg. Born in 1840, and educated at Gothembourg, (Sweden) he learned the rudiments of his art at the Academy of Fine Arts at Stockholm, and finally settled in Paris, where he finished his studies under Palmaroli, (also a stranger from Spain) and became a naturalized Frenchman. *After the High Tide in the Bay* is one of the pictures that perhaps more than any other attracts the eye on entering the wing of the Luxembourg in which it hangs. It was first exhibited at the Salon of 1879. Although, nominally, now a French citizen, M. Hagborg shews in his work evidence of his original northern nationality: the tall fisherman and his feminine companion, and even the sea shore—are Swedish, not French, but there is such a positive "odour of brine from the ocean," in the wet sand, and sea-weed strewn round, left by the tide, and the colour is so true, and for that matter the whole picture is so true and great, that the beholder sinks all considerations but one—that of unqualified admiration.

E. J. C. HAMMAN PINX.

GRAVURE, GOUPIL ET Cie

THE FUGITIVES.

GEBBIE & CO

THE FUGITIVES.

ÉDOUARD-JEAN-CONRAD HAMMAN, *Pinx.* GOUPIL & CO., *Gravure.*

CRUEL and relentless was the persecution which followed the Revocation of the Edict of Nantes. Our artist has pictured one of the sad incidents in that calamitous episode. The details of the scene are carefully and intelligently studied, and the story is told with a moderation that renders it the more deeply moving. The situation of the fugitive family is indeed mournful. They are people of intelligence and refinement, keenly sensitive to bodily and mental suffering. With a passionate love of home, and a loyal patriotism, they are homeless and worse than aliens. Their flight is clandestine. They cannot embark at any port, but must take ship from this bleak and threatening strand. The father looks anxiously backward, as though fearful of pursuit; the wife and mother fixes her sad gaze on the boat approaching through the angry surf, and thinks of the new dangers to which her babe will be exposed; the aged grandmother wears the expression of one who is weary of life's struggle and would fain enter into the everlasting rest. The rocky, inhospitable shore fitly symbolizes the cruelties that compel the flight of these good people; the rough sea, the open boat, the frowning heavens suggest the perils, the uncertainties, the vicissitudes of their future lot. All this, and more, the picture suggests. Technically its merits are of a high order. A more faithful representation of surf, of misty atmosphere, and of blending sea and sky in a perfect perspective, is seldom seen; while in drawing and expression the figures are masterly.

JEAN LOUIS HAMON. PINX

GRAVURE, GOUPIL ET Cie

THE JUGGLERS.

The Jugglers.

Jean-Louis Hamon, *Pinx.* Goupil & Co., *Gravure.*

HOWEVER much modern science and education have lessened the mysteries of jugglery, even now there are not wanting many who regard the so-called "magician" with superstitious awe. This being the case, it may readily be conceived how powerfully these seemingly supernatural feats would excite the popular imagination in an age when even the commonest phenomena of nature were little understood. In the actors in the lively scene before us, various classes of society and types of mind are presented. The ladies in the foreground exhibit an amused surprise; the humbler woman beside them betrays a more serious wonderment, while the mother on her left appears to sympathize with the alarm of her children. The men of this group are disposed to be jocular over the performance. An old schoolmaster marches by with his scholars; he is absorbed in his book—possibly is seeking light upon the dark arts. Beyond him two philosophers are apparently speculating on the mysteries of mind and matter. Finally, while one of the jugglers amuses the crowd, the other does not forget to solicit their contributions; for even magicians,—strange to say!—cannot live without money. The accomplished artist, M. Hamon, was educated for the priesthood, but found his true vocation in the service of art. His success earned for him the honor of a representation in the Museum of the Luxembourg. He died in 1874.

LEO. HERRMANN, PINX.

GRAVURE GOUPIL ET Cie

A GOOD STORY.

A Good Story.

Leo–Hermann, *Pinx.* Goupil & Co., *Gravure.*

SINCE the disestablishment of the Empire, and the foundation of the French Republic, there has sprung up a novelty in art subjects, viz.: the introduction of priests in pictures, in a pleasant human form. True, they wear their clerical robes as of old, but they do duty for the artists *ex-officio*. Grutzner of Germany, and Frappa, Chevilliard, Vibert, Worms, and Leo-Hermann of Paris, have been most conspicuous in the treatment of these subjects.

An example of what we allude to is given in Leo-Hermann's *Good Story*. The two gentlemen have met at breakfast, and the caller tells his host a story that makes the beholder wish he could hear it as well as see its effect. Creature comforts are not lacking, for very different are the priests of the present day, from their horse-hair shirt and solitary-cell brethren of "ye olden time;" and, we believe, not less efficient as counsellors or self-sacrificing, when necessary, because they are moving with the times, and are more natural in their every-day life.

AVVAIT ME WOOEK THE ELM

"Await me under the Elm."

Charles Désiré-Hue, *Pinx.* Goupil & Co., *Gravure.*

"AWAIT me under the Elm," is a form of speech employed in irony. In reply to some extravagant or distasteful demand, for example, it would be said, sarcastically, "Yes, I will do as you wish; just 'await me under the elm.'" In other words, look for the fulfilment of this promise at doomsday. M. Hue's picture suggests how this expression probably originated. To get rid of an importunate person an engagement would be made for a meeting by the river side, or in the park, or *under the elm*, which engagement was never meant to be kept by the proposer. Of course some excuse, more or less plausible, would be found for the broken compact. Naturally it would not take long for the terms of such a deception to become proverbial. Our artist treats us to a *serio-comic* representation in which we behold at once a victim of this sort of engagement and his deceiver. The infatuated gallant, prompt and eager, awaits his adored one "under the elm." Doubtless he was on hand before the appointed time, and from his sad and worn appearance, that time is considerably overpast. He will surely see the charmer, however, if he but continues to wait—till doomsday. Meanwhile the fair one stealthily amuses herself at his expense, and has brought a friend with her to enjoy the sport. The scene is given with spirit and grace in a picture well composed and replete with charming detail.

J. D. A. INGRES, PINX.

GRAVURE, GOUPIL ET Cie

ŒDIPUS AND THE SPHINX.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF MAD. ME THE COUNTESS DUCHATEL

ŒDIPUS AND THE SPHINX.

(IN THE GALLERY OF MADAME THE COUNTESS DUCHATEL.)

JEAN-DOMINIQUE-AUGUSTIN INGRES, *Pinx.* GOUPIL & Co., *Gravure.*

FASCINATING theme for the great dramatists of Greece was the tragic history of Œdipus,—one of those deeply mysterious, fatalistic records of experience that has continued to cast its spell on human hearts in every age. The story has undergone various changes, but in its commonest form it may be thus briefly outlined: Œdipus was the son of Laius and Iocaste, king and queen of Thebes. The Oracle predicted that if a son were born to Laius, the father would fall by the son's hand. When, therefore, Œdipus was born, he was exposed on Mount Cithaeron. He was found by a shepherd and taken to King Polybus of Corinth, who adopted him as his son. Having once been taunted with not being the son of Polybus, he consulted the Oracle, who informed him that he should slay his father and commit incest with his mother. Believing Polybus to be his father, Œdipus resolved not to return to Corinth. On the road to Daulis he met his real father, Laius, whose charioteer endeavored to push him out of the way, and in the collision Œdipus slew both the servant and Laius, and thus one of the predictions of the Oracle was fulfilled.

Meanwhile the Sphinx had appeared near Thebes. Having settled on a rock, she put a riddle to every passer-by, and slew all who failed to solve it. It was accordingly proclaimed that whoever should deliver the country from this monster should be made king and receive Iocaste as his wife. Œdipus, having fulfilled the conditions, obtained the kingdom, and became the husband of Iocaste. And thus the remaining prediction of the Oracle was fulfilled. A plague now fell upon the country, which could not be stayed till the murderer of Laius was expelled. When Œdipus endeavored to discover the murderer, he ascertained that he himself was the criminal. Upon this revelation, Iocaste hung herself, and Œdipus put out his eyes, and suffered many sorrows until the end of his life.

M. Ingres has dealt with this subject in a style at once simple and grand. The expression of Œdipus as he delivers his reply, and the fierce dismay of the doomed monster, are depicted with signal power. The picture was produced early in the career of the artist, who afterwards became one of the great figures in the art of his country.

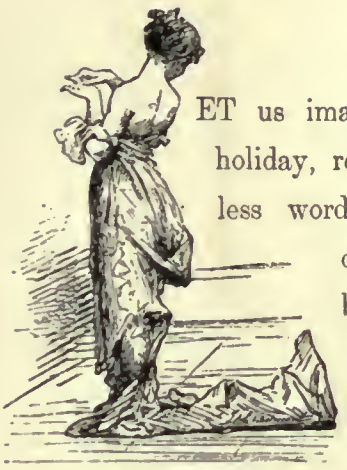
F. H. KAEMMERER, PINX.

GRAVURE, GOUPIL ET Cie

THE DISPUTE.

The Dispute.

Frédéric-Henri Kaemmerer, *Pinx.* Goupil & Co., *Gravure.*



ET us imagine this pretty garden a few minutes ago! Two young couples out for a holiday, regaling themselves *tête-à-tête*, light of heart and merry of speech. But a thoughtless word, an insinuation, an unconsidered act, is indulged, and how quickly all is changed! It is as though a rude tempest swept suddenly over a fair garden but lately bathed in sunshine, scattering its leaves and shattering its bloom. In this instance the storm sweeps over human hearts, and the effects are passionate words, blows, wrecked furniture, and a festal day utterly spoiled. How clearly every detail of the unhappy collision is suggested in this finished picture: the broken table, chairs and dishes; the assailant forcibly hurried from the ground; his antagonist, still on the defensive, following him with threats and defiance; one terrified girl trying to pacify her excited escort, and the other deprived of her gallant and left a prey to vague alarms.

M. Kaemmerer's picture is admirably composed: the drawing is accurate and spirited; and the treatment of draperies and textures attest the knowledge and technic of a master. The painting was exhibited in the Salon of 1873, where it received Honourable Mention.

JACK, SAM, SHOT AND PUSS.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE BARONESS NATHANIEL DE ROTHSCHILD, PARIS).

LOUIS EUGENE LAMBERT, *Pinx.* GOUPIL & Co., *Gravure.*

"JACK, Sam, Shot and Puss," was Lambert's picture of the Salon of 1875, where it was purchased by its present owner. Three sporting dogs, a Pointer, a Greyhound and a Setter, privileged visitors, have been temporarily admitted to their master's bed-room, where enthroned on her chair unconcernedly sits the domestic cat.

The array of powder-flasks, gun and game bag which hang in the niche behind the cabinet, bespeak the master of the house a votary of *La Chasse.*

Lambert was born at Paris in 1835, a pupil of Delacroix, was decorated in 1875 Chevalier of the Legion of Honour. He has been called the Landseer of France. Although both artists are successful painters of animals, we do not see in Lambert the same qualities as in Landseer.

CHAS LANDELLE. PINX. GRAVURE, GOUPIL ET Cie

A WOMAN OF THEBES.

A Woman of Thebes.

Charles Landelle, *Pinx.* Goupil & Co., *Gravure.*

LANDELLE, the charming painter of Fellahs, Moors and Oriental beauties, was never more successful than in *A Woman of Thebes.* Sphynx-like in the lustrous and stately splendour of youthful loveliness, she looks more like a symbol of the past, of the age of the Pyramids and Theban mystery, than the voluptuous representative of the modern Egyptian seraglio.

Byron might have beheld such a woman from whom to paint his word picture of Haidee.

"Round her she made an atmosphere of life;
The very air seemed brighter from her eyes,
They were so soft and beautiful and rife
With all we can imagine of the skies;
Her eye-lashes, though dark as night, were tinged
(It is the country's custom), but in vain,
For those large black eyes were so blackly fringed,
The glossy rebels mocked the jetty stain."

Charles Landelle was born at Laval in 1821, was a pupil of Paul Delaroche, Chevalier of the Legion of Honour in 1855. This picture was his salon representative in 1869, and although he has changed his subjects, of late, to modern church interiors and gorgeous architecture generally, his fame and name will be most lastingly secured by such successes as the picture before us.

CHAS. LANDELLE, PINX.

GRAVURE GOUPIL ET Cie

THE MERMAID

BY KALTEMBACH OF FINE ART

THE MERMAID.

C. LANDELLE, *Pinx.* GOUPIL & Co., *Gravure.*

NCIENT ignorance and superstition steadfastly believed in Mermaids and other sea-monsters. But the most poetical of all the class was the Mermaid.

Like other myths, the belief may have had foundation in fact, for, Sir James Emerson Tennent, writing of the *dugong*, an herbiverous cetacea, says, "Its head has a rude approach to the human outline, and the mother, while suckling her young, holds it to her breast with one flipper, as a woman holds an infant on her arm. If disturbed, she suddenly dives under the water, and tosses up her fish-like tail."

Sailors have usually embellished the Mermaid with long hair ("like sea-weed"), which she combs while she chants a song to lure them to destruction.

Oberon says to Puck, in "Midsummer Night's Dream,"

"Thou rememberest
Since once I sat upon a promontory
And heard a mermaid on a dolphin's back,
Uttering such dulcet and harmonious breath
That the rude waves grew civil at her song,
And certain stars shot madly from their spheres
To hear the sea-maid's music."—*Shakspeare.*

Among the Scottish seamen and fishermen the belief in Mermaids was till recently very common—and one of their modern poets writes on the subject:

"On Jura's heath how sweetly swell
The murmurs of the mountain bee!
How softly mourns the writhèd shell
Of Jura's shore, its parent sea!

But softer floating o'er the deep,
The mermaid's sweet sea-soothing lay,
That charmed the dancing waves to sleep,
Before the bark of Colonsay."—*From the "Mermaid."*

M. Landelle is also represented by *A Woman of Thebes.* These two pictures, though dissimilar in style, illustrate his happy power.

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A. LAURENS, PINX.

GRAVURE, GOUPIL ET Cie

VIOLETTE.

VIOLETTE.

ACHILLE LAURENS, *Pinx.* GOUPIL & CO., *Gravure.*

THERE is no doubt that beauty, pure and simple, has been the aim of the accomplished young artist, whose masterpiece we illustrate. Violette, a bather, fresh from some reedy pool, close at hand, is, with a poetical painter's license, fantastically adorned in gauzy, partial covering, whilst gems, butterflies, ferny and flowery carpeting enhance and contrast her loveliness. There is an air of breezy country-solitude, about this picture that makes us reconciled to the Arcadian improbabilities, which a matter of fact contemplation suggests, and on the whole, as a picture claiming an excellence in prettiness, it must be acknowledged a success.

Achille Laurens, one of the youngest of the modern school of French artists, was born at Reville (Meuse), in 1845, studied at the School of Fine Arts at Lyons, and is now a citizen of Paris.

JEAN PAUL LAURENS, PINX.

GRAVURE, GOUPIL ET Cie

LAST MOMENTS OF MAXIMILIAN, EMPEROR OF MEXICO.

The Last Moments of Maximilian, Emperor of Mexico.

Jean-Paul Laurens, *Pinx.* Goupil & Co., *Gravure.*

LET us here contemplate the tragic ending of the empire established in Mexico by Napoleon III. Betrayed into the belief that he was the choice of the Mexican people, Ferdinand Maximilian Joseph, Archduke of Austria, brother of the Austrian Emperor, accepted the throne proffered him by Napoleon, and in so doing abdicated his right of succession to the Austrian crown. Having paid farewell visits to the principal European Courts, and received the Papal benediction, Maximilian hopefully set sail for his new empire. He landed at Vera Cruz May 28, 1864, and was received with civic festivities, triumphal arches, flowers and poetry. His illusions with reference to the attitude of the Mexican people were soon dispelled. Repelling the Church-party, who were his chief adherents, he sought to win the Republican leaders to his side, but with small success; so that ere long he found himself without the support of either party, and, to make matters worse, he quarrelled with the French generals, whose military successes afforded the principal prop of his throne. The fall of the Southern Confederacy foreshadowed the fate of his tottering empire. In 1866 the rapid decline of the Imperialist cause was accelerated by the withdrawal from Mexico of the French forces. Advised by Napoleon to abdicate, Maximilian, in October 1866, had proceeded to Orizaba, on his way to Europe, when he was induced by the Church party to return again and throw himself upon the "Conservatives." That step sealed his doom. In a few months the army that he recruited was defeated, and himself and his chief generals were captives. One of the prime errors of his administration was the issue of an edict ordering the execution as bandits of the Republican leaders who should be captured. That extreme measure no doubt determined his own fate; for, after trial by a military council, the young Emperor was condemned to be shot, and no influence could secure a mitigation of the sentence. The execution took place near Querétaro, June 18, 1867, just three years after his joyous and triumphant entry.

Despite their hatred of his government, Maximilian himself was admired by the people for his chivalric bearing and winning manners. He met his doom with heroic fortitude, as our artist faithfully represents. His calmness is effectively contrasted with the uncontrollable grief of his secretary, and with the emotion of the father confessor who has come to support the prisoner's last moments with religious consolations. The pictorial narrative is completed by the presence of the Mexican officer in the doorway, with the soldiers at his back. The scene bears the very impress of reality. This picture was one of the features of the Salon of 1882. M. J.-P. Laurens has been honored with the highest awards of the Salon.

J. J. LEFEBVRE, PINX.

GRAVURE, GOUPIL ET Cie

NYMPH AND BACCHUS.

FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY.

THE MASTERPIECES OF FRENCH ART

NYMPH AND BACCHUS.

(FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY.)

JULES JOSEPH LEFEBVRE, *Pinx.* GOUPIL & Co., *Gravure.*

JULES JOSEPH LEFEBVRE was born at Tournan, (Seine-et-Marne), 1836. Studied under Leon Cogniet. He won the Prize of Rome in 1861, was decorated with the Legion of Honour in 1870, and Officer of the Legion on winning his first Class Medal at the Exposition of 1878.

Bacchus, the god of wine of the Romans, was called Dionysius by the Greeks. He was said to be the son of Jupiter and Semelé. The artist may have read the following passage in "Tales of Ancient Greece:" "In the dark land beneath the earth, where wander the ghosts of men, lay Semelé, the daughter of Kadmos, while her child Bacchus grew up full of strength and beauty on the flowery plain of Orchemenos. On the land and on the sea strange things befel him; but from all dangers his own strong arm and the love of Zeus, his father, rescued him. Thus, throughout the land men spake of his beauty and his strength, and said that he was worthy to be the child of the maiden who had dared to look on the majesty of Zeus."

Lefebvre has chosen his scene of Arcadian simplicity. The beautiful nymph plays with the boy, and the complacent look of the dilapidated statue, makes it appear as if he, too, enjoyed the sport.

H.É. LECOMPTE VERNET PINX. GRAVURE. GOUPIL ET Cie

REBECCA.

ABBIE & CO.

REBECCA.

CHARLES-HIPPOLYTE-ÉMILE LECOMPTE-VERNET, *Pinx.* GOUPIL & CO., *Gravure.*

EVER-FAILING in its interest, and prominent among those charming idyls of primitive Eastern life in which the Old Testament abounds, is the simple romance of Isaac and Rebecca. M. Lecomte-Vernet is one of many artists who, beguiled by the *naïve* elements of the story, have yielded to the impulse to embody their conceptions of the lovely heroine. The absence of incident in the picture before us, gives it the character of a study. We are not sure that the painter has reproduced the facial type of Rebecca's race, but beyond question he has given us a very lovely image of an Eastern girl, with accessories that revive the memory of her prototype. She stands in unconscious grace, pensively gazing afar, as we may conceive Rebecca to have done when she descried approaching the messenger of her future husband. The cross which the artist has attached to the chain about her neck, is, perhaps, an anachronism; but none can fail to admire the tasteful disposition of the soft, clinging draperies. To do full justice to the picture, however, we need to imagine the rich, though quiet color-harmony of the oriental dress, and the delicious contrast between a fervid sky and atmosphere, and the cool mossy curb and flowing water of the well. In a word, the picture is one that the eye rests upon with tranquil satisfaction.

CHARLES E. R. H. LEHMANN, PINX.

GRAVURE, GOUPIL ET CIE

REPOSE.

CEBBIE & CO

REPOSE.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

CHARLES-ERNEST-R.-H. LEHMANN, *Pinx.*

GOUPIL & Co., *Gravure.*

ALL thoughtful observers must often have remarked that there is such a thing as thorough weariness without drowsiness; and no luxury is greater than repose at such a time. Then it is that soul and body yield to the bliss of relaxation, and are completely satisfied with the sense of rest. For the time, nothing more is desired—neither speech, nor food, nor music, nor beauties for the eye,—but only complete, silent, self-forgetting, yet conscious, *rest.*

Is it not such repose as this that these Italian peasants are enjoying on the roadside after their weary tramp? We detect in them no disposition to sleep, yet how perfectly the sense of rest is expressed in their countenances and their attitudes. Both faces are typical: that of the man is not a pleasing one, but the woman's is sweet and noble. She, in fact, well represents in both form and feature, that largeness and grace of contour, and that unstudied dignity of pose that are so often witnessed among the lowliest inhabitants of a land full of the memorials and traditions of art. What sweet souvenirs are awakened by the picturesque draperies and the pure, thoughtful face of this peasant woman! What visions of madonnas, and saints, and beautiful idyllic scenes come floating through the mind!

In departing from his customary subjects to paint the picture of "Repose," M. Lehmann has given fresh proof of the comprehensiveness of his genius. The original is in the Gallery of the Luxembourg.

LOUIS LELOIR, PINX

GRAVURE, GOUPIL ET Cie

GRANDFATHER'S BIRTH-DAY.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF O. D. MUNN, NEW YORK

GRANDFATHER'S BIRTH-DAY.

(FROM THE ORIGINAL PAINTING IN THE COLLECTION OF O. D. MUNN, NEW YORK.)

ALEXANDRE-LOUIS AUGUSTE LELOIR, *Pinx.* GOUPIL & CO., *Gravure.*

COURTLY ceremony and the unconstraint of family affection are beautifully blended in this picture. Sitting in state in a spacious chamber in his ancestral mansion, the venerable head of the family, on the occasion of his birth-day, receives his children of the first and second generations. The picture challenges and repays the closest study. Attention is first arrested by the richness and picturesque beauty of the costumes, and by the graceful attitudes and harmonious grouping of the figures. But the faces soon draw and hold our gaze. Each of these is a careful study, revealing with fine insight the varied play of a common sentiment upon different countenances. The regards of the family guests on the one side, and of the old butler on the other, converge at the focal point of the picture. It was a happy thought of the artist, this juxtaposition of age and infancy—this contrast between the December and the January of human life. And what a pleasing, yet touching scene it is! How tenderly affectionate is the old man's lingering embrace, as a thousand memories throng his mind; and how sweet and coy is the little one, half alarmed by the novel situation! The picture, in every detail, shows a master-hand.

M. Leloir received Salon medals in 1864, 1868 and 1870, and a second class medal at the Universal Exposition of 1878. He was made Chevalier of the Legion of Honour in 1870.

PAUL M. LENOIR, PINX.

GRAVURE, GOUPIL ET CIE

THE JAPANESE FERRY.

The Japanese Ferry.

Paul M. Lenoir, *Pinx.* Goupil & Co., *Gravure.*

JAPAN was a sealed book, to outside civilization, within the recollection of living men, but we have now become quite familiar with its people, their manners and their customs.

Were a party of American or European ladies, on their travels, to adventure such a motive power to cross a ferry as M. Lenoir depicts, we imagine that they would rather trust to old Neptune to float them across, than to these nude human propellers. But such is the actual mode of ferry-crossing in many parts of Japan, and the artist has very skilfully and justifiably packed the raft-like boat with ladies (and very pretty and interesting many of the Japanese ladies are), to heighten the—to us—startling circumstance. This is not a more extraordinary contrast of Japanese customs and our own, than many others; but a great change is taking place among them, and, much to our compliment, they are adopting our customs, while we are not adopting any of theirs,—other kinds of ferry-boats, less "*picturesque*," will, no doubt soon be among them.

The Japanese Ferry was M. Lenoir's Salon picture of 1872.

M. Lenoir's biography will be found in its appropriate place.

E. LEVY, PINX.

GRAVURE, GOUPIL ET Cie

THE DEATH OF ORPHEUS.

THE DEATH OF ORPHEUS.

(FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY.)

EMILE LEVY, *Pinx.* GOUPIL & Co., *Gravure.*

ORPHEUS, the son of Oeagrus and Calliope, lived in Thrace, at the period of the Argonauts, whom he accompanied on their expedition. Presented with the lyre by Apollo, and instructed by the muses in its use, he enchanted with its music, not only the wild beasts, but the trees and rocks upon Olympus, so that they moved from their places to follow the sound of his music. He aided the Argonauts miraculously with his harp. He had married a nymph named Eurydice, but lost her by the bite of a serpent. He followed her into the abode of Hades, where the charms of his lyre suspended the torments of the damned, and was near winning her back from the most inexorable of the deities; but his prayer had been granted upon this condition, that he should not look back upon his restored wife, till they had arrived in the upper world. At the very moment when they were about to pass the fatal bounds, the anxiety of love overcame the poet; he looked round to see that Eurydice was following him; and he beheld her caught back into the infernal regions. His grief for her loss led him to treat the Thracian women with contempt, who in revenge tore him to pieces under the excitement of their Bacchanalian orgies. Such is the story as told by Plato.

Emile Levy was born at Paris in 1826, studied in the school of Picot, won the prize of Rome in 1854, received the decoration of the Legion of Honour in 1863, and was made officer of the Legion on winning a first-class prize at the Exhibition of 1878.

T. LOBRICHON, PINX.

GRAVURE, GOUPIL ET Cie

JACK IN THE BOX.

Jack in the Box.

Timoleon Lobrichon, *Pinx.* Goupil & Co., *Gravure.*

RIGHTLY successful is the expression of wonder and fear on the baby's face, and the delight depicted on the elder sister's, is not one whit behind it.

An artist who can paint a picture so true to nature that the beholder questions whether it is a picture or a photograph from real life, has certainly reached the very summit of artistic perfection—and who requires to be told the meaning of such a picture? We all know it, and admiringly and lovingly confess our obligation to a painter who can catch and transfix an incident so true, so human, and so home-like.

Lobrichon's great forte is "Babydom," and in everything he paints the same masterly evidence of philoprogenitiveness, controlling and guiding his pencil, is notable.

M. Lobrichon was born in Paris during the Revolution of 1848, was a pupil of Picot, and after attempting in 1869 such pictures as the *Vision of Ezekiel*, he changed in 1872 to his present style of subjects. In 1875 he received the decoration of Chevalier of the Legion of Honour for his salon picture, *Jack in The Box.*

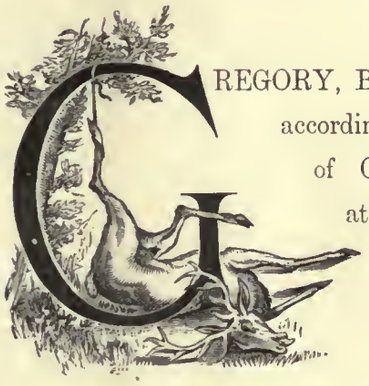
E. V. LUMINAIS, PINX.

GRAVURE, GOUPIL ET Cie

THE DEATH OF CHRAMN.

THE DEATH OF CHRAMN.

E. V. LUMINAIS, *Pinx.* GOUPIL & Co., *Gravure.*



GREGORY, BISHOP of Tours, has inspired Luminais with the subject of this picture; according to the ancient chronicler, Chramn, the son of Clotaire I. and grandson of Clovis I. of France, rebelled against his father, and after unsuccessfully attempting an insurrection, with a view to dethroning him, was forced to fly and take refuge with Chonobre, Count of Brétagne.

Clotaire immediately made war on Chonobre, and after vanquishing him, pursued Chramn to his cabin, whither he had fled to protect his wife and two daughters.

After an ineffectual defence, he and his family were bound and the torch applied to the cabin, where all perished in the flames. Such was the summary way of dealing with rebellion thirteen hundred years ago.

E. V. Luminais, who ranks among the foremost living painters of France, was born at Nantes in 1821. He was a pupil of Coignet, and has devoted nearly his entire attention to historical painting. He has received medals of nearly all degrees, and was created a member of the Legion of Honour in 1869.

ALBERT MAIGNAN, PINX. GRAVURE, GOUPIL ET CIE

CHRIST'S INVITATION TO THE AFFLICTED.

FROM [illegible] IN THE CHURCH OF SAINT-NICHOLAS-IN-THE FIELDS.

Christ's Invitation to the Afflicted.

(FROM THE ORIGINAL PICTURE IN THE CHURCH OF SAINT-NICHOLAS-IN-THE-FIELDS.)

Albert Maignan, *Pinx.* Goupil & Co., *Gravure.*

THIS truly great picture almost beggars description. It was inspired by that sorrow-laden cry of "the Weeping Prophet," "Behold and see, if there be any sorrow like unto my sorrow!" When the human heart is wrung with anguish, it seeks comfort from those who have known affliction, for from such alone can true sympathy proceed. But after all, how unsatisfying is the best earthly consolation! "Every heart knows its own bitterness,"—no two expe-riences are alike; and hence the impossibility of that perfect appreciation that is essential to complete sympathy. Thus it is that, in its dire distress, the soul turns heavenward. One alone has tasted every sorrow; and that one, the Saviour Christ, is not only "touched with the feeling of our infirmity," but has power to minister relief. "Come unto me all ye that labor and are heavy laden, and I will give you rest." With what sublime pathos has the painter, in this wonderful altar-piece, declared this blessed evangel! Here is the grief-stricken wife bewailing her husband slain in battle; here the young mother bowed by the coffin of her first-born infant; here decrepit age and poverty; and back of these a multitude of the tempted, the outcast, the forsaken,—and all alike come for succor and solace to the "Man of sorrows, and acquainted with grief." M. Maignan has portrayed the Redeemer in the spirit of a ruder age, when art was the expression of religious feeling. He has thus placed it in strong contrast with other portions of the picture, in which mastery in the drawing of the human form, a tender feeling for color, and a superb chiaroscuro, are signally displayed. The picture was one of the most distinguished contributions to the Salon of 1879. It now appropriately decorates the altar of the Church of Saint-Nicholas-in-the-Fields.

C. F. MARCHAL, PINX. GRAVURE, GOUPIL ET Cie

THE FAIR OF THE SERVANTS AT BOUXWILLER (ALSACE)

FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.

GOUPIL & CO.

THE FAIR OF THE SERVANTS AT BOUXWILLER, (ALSACE.)

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

CHARLES FRANCOIS MARCHAL, *Pinx.* GOUPIL & Co., *Gravure.*

IN the United States the term "servant" is a misnomer in relation to the "help" employed as domestics in our households, as every lady and gentleman employing servants knows too well.

In old countries, especially in rural districts, the case is very different; throughout Scotland and England and, even, Ireland, there are held Fairs—generally annually—where engagements are made for the year, references are exchanged as to character and capacity (this is the great safeguard of the employer) and although sometimes arbitrarily used, on the whole it works well. In Scotland this Fair is known as "The Feeing Fair," in England as the "Hireing Fair" and in Ireland simply as "The Fair." Whoever has seen the Opera of Martha will remember the manner in which the two maiden-heroines are legally held. After attending a Servants' Fair where they hire themselves on a frolic to two bachelors of good birth and fortune, and how, repenting of their fun, they seek to be released, and are confronted with the law, and though as all romances should end they marry their masters, reveal their gentle birth, and "live happy ever after;" yet the well known opera is simply an illustration of the "fair" system in Europe.

In contemplating this Luxembourg representative of M. Marchal the average American "Biddy" would revolt at the method of standing in a row to be inspected and questioned, but *custom* is every thing, and no degradation is incurred where none is intended.

J. L. E. MEISSONIER, PINX.

GRAVURE, GOUPIL ET CIE

THE EMPEROR NAPOLEON III. AT SOLFERINO.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.

THE EMPEROR AT SOLFERINO.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG).

JEAN-LOUIS-ERNEST MEISSONIER, *Pinx.* GOUPIL & Co., *Gravure.*

FEW artists, if any, equal Meissonier in the faculty of executing the minutest pictures in a large manner, and of securing an abundance of space in the narrowest frames. "He stowed fifty French guards," says Edmond About, "very life-like and very stirring, on a canvas where two cockchafers would be too crowded." Even in his larger pictures this rare command of atmosphere and space is remarkable. What truth of perspective and reality of distance in the picture before us! The figures have all the effect of natural size; every lineament and detail is perfect; and the spectator takes in the vast area of the battle field as truly as if he were with the Emperor on the hill. It is a picture, the excellence of which becomes apparent in proportion to the study it receives. Like nature it is neither comprehended nor exhausted at a glance.

The French critic, Fourcaud, thus dilates on this original work: "The subject is the simplest in the world. The Emperor and his officers occupy a post of observation on a hillock that commands the field of battle. From the height of their mettlesome horses they consider with an attentive eye the *corps d'armée* that are perceived in the distance amidst the smoke of the cannonade. There is not the slightest anecdotal or sentimental diversion. The master confines himself inflexibly within the terms of his gift, resolved not to extend them save by the sincerity of his execution. It is not a legendary or picturesque battle that has been demanded of him; it is a modern combat—one of those contests in which slaughter is effected at a distance by virtue of wise combinations elaborated long in advance. In my opinion, a more accurate view of the warfare of to-day—war of artillery and politics, of geometrical surprises and cold calculations—could not be shown. All these figures of generals and officers are portraits made from life. I recognize without difficulty Lebœuf, Regnault de Saint-Jean d'Angely, Vaillant, Fleury, Frossard. Here is the Duke de Rivoli; there the Prince Joachim Murat, and Edgard Ney Duke d'Elchingen, and the doctor Baron Larrey, and, finally, M. Meissonier in person, spectator of the drama he has immortalized. It is a miracle to see in what manner the sentiment of the situation moves and works these different heads."

The picture, painted in 1864 (on wood), is among the national treasures in the Gallery of the Luxembourg.

XAVIER ALPHONSE MONCHABLON, PINX.

GRAVURE, GOUPIL ET Cie

VICTOR HUGO.

BIERLE & CO.

LEGISLATIVE LIBRARY

VICTOR HUGO.

XAVIER-ALPHONSE MONCHABLON, *Pinx.* GOUPIL & Co., *Gravure.*

VICTOR HUGO, the veteran poet, is represented standing on the rocky coast of the Island of Jersey. As he serenely communes with nature by the restless, complaining sea, and beneath a stormy sky, he affords a noble type of a soul uplifted above the petty cares and ignoble passions of the common life. The highest artistic taste has been shown in the choice of accessories, and in the draping of the form, the result being an effect of dignity and grandeur,—an effect which is at once heightened and softened by the poet's snowy locks and gentle, thoughtful expression. The artist has, by his fine idealization of the subject, produced a veritable apotheosis by the employment of purely natural means. In a perfectly legitimate way he has thus distinguished his illustrious model as a character separated, from his contemporaries by his genius, and challenging their homage by the purity and beneficence of his life. The picture is of grand dimensions (eleven and a half feet high by nearly eight feet wide) and was one of the successes of the Salon of 1880.

A. MOREAU, PINX

GRAVURE GOUPIL ET Cie

THE RECEPTION BY RICHELIEU.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF Mr D. W. POWERS, ROCHESTER, N.Y.

THE RECEPTION BY RICHELIEU.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF MR. D. W. POWERS, ROCHESTER, N. Y.)

ADRIEN MOREAU, *Pinx.* GOUPIL & Co., *Gravure.*

CARDINAL RICHELIEU was aged fifty-seven, decrepit and feeble, when Molière published his first comedy, at the age of twenty-one, and immediately became famous. It is just possible that such a scene as Adrien Moreau has portrayed may have occurred, but whether it did or no, here we have it on canvas.

It was the fashion of the times for the Princes and Nobles to patronize literature and art, and we have before us a picture of the period of Louis XIV., correct in costumes and decorations, and valuable as an excellent portrait of the great Cardinal.

The courtiers must, of course, take their cue from the Cardinal, whose placid attention indicates his appreciation of the youthful comedian, but it is very evident, that on his own merits, the actor holds his audience delighted.

Adrien Moreau was born at Troyes, in 1843. Pupil of Pils, in 1876 he received a Salon medal for his *Repose at the Farm*, and *A Fair in the Middle Ages.* He was decorated Chevalier of the Legion of Honour, in 1878, on receiving another Salon medal for *The Gipsies of Granada.*

GEORGES MOREAU (OF TOURS) PINX

GRAVURE, GOUPIL ET Cie

BLANCHE OF CASTILE

Blanche of Castile.

Georges Moreau (of Tours), *Pinx.* Goupil & Co., *Gravure.*

LIKE an oasis in the desert of history, we sometimes come across, especially in the middle ages, the example of a woman rising above the tendency of the times, and leaving, for the study of posterity, a record of charity and executive capacity, commanding admiration for all time, like Florence Nightingale of the present day.

Such a woman was Blanche of Castile. A princess of Spain born 1187, she became queen of France on her marriage with Louis VIII. and on the death of her husband in 1226, she was appointed regent during the minority of her son Louis IX. and conducted the affairs of the Government with signal gentleness and ability. Her history is simply a chapter of Charity, and the painting before us illustrates, according to authentic history, her every day life. The effects of her teaching lived after her, in the life of her son Louis IX., surnamed "the pious."

Georges Moreau (of Tour) is a young artist of the greatest promise. His Biography will be found in the General History.

AIMÉ NICHOLAS MOROT, PINX.

GRAVURE, GOUPIL ET Cie

THE GOOD SAMARITAN.

The Good Samaritan.

Aimé-Nicolas Morot, *Pinx.* Goupil & Co., *Gravure.*

THE story of the Good Samaritan presents a perfect type of charity. The kindly deed was disinterested, practical, unostentatious. The memory of it lingers like a sweet perfume; and though even the name of the hero is unknown, a new and better name has been conferred upon him, — that of "The Good Man of Samaria," and wherever this is pronounced it quickens kindly impulses in all hearts save those

> "breasts of stone that cannot melt
> In soft adoption of another's sorrow."

M. Morot has treated his subject in a realistic manner. The road from Jerusalem to Jericho has been from time immemorial infested with robbers, its rocky, precipitous character — well shown in the picture — affording convenient hiding-places for these outlaws.

As in the *Temptation of St. Anthony*, by the same artist, we have here a consummate example of figure-painting. The exhaustion expressed in the relaxed neck and drooping limbs of the wounded man is perfect. Note also the discrimination in quality of flesh and the texture and color of skins. The work is characterized by a noble simplicity, well according with the serious and elevated subject. M. Morot, who was a pupil of Cabanel, won the Prize of Rome in 1873, and obtained the Medal of Honour, by this picture, in the Salon of 1880.

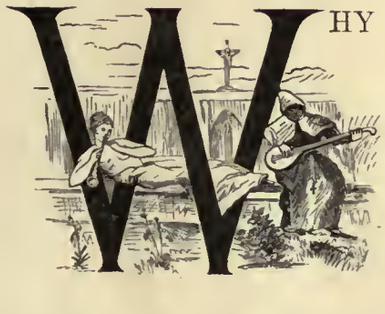
AIME NICOLAS MORE[illegible] PINX.

GRAVURE, GOUPIL ET Cie.

THE TEMPTATION OF ST. ANTONY.

The Temptation of St. Antony.

A. N. Morot, *Pinx.* Goupil & Co., *Gravure.*



WHY this particular saint should have been chosen for such severe trials of his asceticism, we never could quite clearly make out. Not only in the legends is he badly tempted, but painters in all ages have plied him with all manner of temptation, to such an extent, that our special wonder is, how he withstood it.

Were we to be asked to name the two most popular subjects for illustration with artists, we would unhesitatingly say: "Susannah and the Elders," and "The Temptation of St. Antony."

We give the authority of the Rev. Alban Butler, as follows, for the history of St. Antony. He was born A. D. 356, at Heraclea, in Upper Egypt.

"He was remarkable, from his childhood, for his temperance and self-control. On the death of his parents, being heir to considerable wealth, he bestowed it all upon the poor, and retired to a solitude, in imitation of an old hermit in the neighborhood of Coma, and became a perfect model of humility, Christian condescension, charity, prayer, and all the virtues.

"The devil assailed him with manifold temptations, for he had an active imagination, frequently by the temptation of beauty, ambition, fear, despair, wine and gold, but he triumphantly withstood them all. Notwithstanding which, he was very careful not to place his ideal perfection in mortification, but in charity, in which was his whole study. The illusions of the devil he controlled by constant contemplation of Christ on the cross. Bolomdus gives us an account of many miracles wrought by his intercession, particularly in what manner the distemper called the 'Sacred Fire,' since that time called 'St. Antony's Fire,' miraculously ceased through his patronage, when it raged violently in many parts of Europe, in the eleventh century."

A. N. Morot is one of the youngest of the French school of artists; he suddenly won renown and the medal of Honour, by his *Good Samaritan*, in the Salon of 1880, and in 1881 exhibited *The Temptation of St. Antony.*

A.DE NEUVILLE, PINX.

GRAVURE, GOUPIL ET C^IE

THE LAST CARTRIDGE.

The Last Cartridge.

De Neuville, *Pinx.* Goupil & Co. *Gravure.*

EVER has a war been so faithfully illustrated as that of 1870–71. This graphically depicted incident of a scene in the late Franco-Prussian war, has all the reality of the grim terrors of that sanguinary contest. De Neuville, himself a soldier, "smelt powder," and was a participator in several battles. With an artist's eye, and with a cunning perfected only in the present century, he has placed before us in the *Last Cartouche*, the very probable position of brave men reduced to the extremity indicated in the title of the picture.

We need not enter on details. The story is sufficiently plain to the intelligent beholder, and no one can help a pitying sigh that such bravery should be vanquished. If we contrast this picture with the host of Battle Pictures crowding the Galleries of Versailles, or old Battle Pictures anywhere else—we will be satisfied that it is not alone in steam, and electricity, and general locomotion and communication that men have improved.

Horace Vernet led the van of this now glorious school of military art, and it at present boasts of such illustrious names as Meissonier, Detaille, Pille, Dupray, and De Neuville. De Neuville's biography will be found in its appropriate place in the history.

LEON PERRAULT, PINX.

GRAVURE, GOUPIL ET CIE

THE READING LESSON.

GEBBIE & CO

THE READING LESSON.

LÉON PERRAULT, *Pinx.* GOUPIL & CO., *Gravure.*

THIS little scholar evidently is not very far advanced in the art of reading. The progress of a simple nursery tale has been arrested by a hard word—one of not less than four or five letters, perhaps. The maternal instructor judiciously refrains from pronouncing the word, but seeks rather to encourage the child to master it herself. And how bravely her tender pupil responds! What an effort at mental concentration is here! Why, even Newton, when reflecting upon the falling apple, was not more absorbed in his grand problem than is this infant in hers. Happy the child that is blessed with a loving, patient, faithful instructor. No employment has greater dignity or tells more directly on the welfare of society than the careful instruction of the young. This picture, so simple and so truthful, is not only delightful to the eye, but is full of sweet and salutary lessons. Every home is made better by the presence of such a picture. In the expression of child-character M. Perrault has had few superiors. The present work is but one of his numerous successes in this department of art.

J. A. A. PILS, PINX.

GRAVURE, GOUPIL ET Cie

ROUGET DE L'ISLE SINGING THE MARSEILLAIS FOR THE FIRST TIME.

FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY.

ROUGET DE L'ISLE SINGING THE MARSEILLAISE FOR THE FIRST TIME.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

I. A. A. PILS, *Pinx.* GOUPIL & Co., *Gravure.*

THE Grand Anthem of the French Revolution (and since adopted as the National Anthem of France), was composed, both words and music, in a single night in 1792 by Rouget de l'Isle, an officer of artillery at Strasbourg. It was first called the "War Song of the Army of the Rhine." The name Marseillaise was given to it at Paris, from the incorrect report that it had originated at Marseilles.

The occasion depicted by the artist is derived from de l'Isle's biography, that on the evening following his composition of the Hymn he chanced to be a guest of the Mayor of Strasbourg, and the company being musical, de l'Isle was asked to favor them with a song. Then, as one inspired, he arose, and electrified them with the Marseillaise.

Its subsequent influence on the French Revolution is well known; how crowds sang it on the streets; how armies marched to battle treading to its strains; and martyrs in prison and on the cart to the guillotine, were sustained by its music and its words.

Pils is one of France's greatest painters. His full biography will be found in the text of History.

M. POIRSON : PINX.

GRAVURE, GOUPIL ET Cie

THE JETTY TROUVILLE.

THE JETTY TROUVILLE.

MAURICE POIRSON, *Pinx.* GOUPIL & Co., *Gravure.*

THIS breezy idyll of a sea-side watering place, represents the Jetty of the fashionable watering place of Trouville, on the French coast of the English channel, possessing a winter population of about five thousand. It is during the summer season increased to three times that number, from France, England, Germany, America, or wherever people come from with money and leisure, in search of amusement or health.

M. Poirson has chosen the time of the arrival of one of the passenger steamboats, for his picture. Those steamboats plying on the coast of Europe, and on the large rivers, such as the Thames, the Rhine, the Danube, the Seine, &c., are low-decked, and generally uncomfortable, and strange in appearance to Americans. On asking a travelled Englishman, "Why don't you adopt the construction of our 'Sound' steamers?" he replied, with a quizzical twinkle in his eye, "Ah! but that would be imitating the Americans, you know." The loungers are on the pier, and anything, however trivial, to break the monotony of the "kill-the-time" community, is hailed with delight and interest.

M. Poirson is quite a young artist, though already distinguished. He is a pupil from the school of the great Cabanel.

J. V. RANVIER, PINX.

GRAVURE, GOUPIL & Cie

THE MASTERPIECES OF FRENCH ART.

The Infancy of Bacchus.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG).

JOSEPH–VICTOR RANVIER, *Pinx.* GOUPIL & Co., *Gravure.*

ANY one who has seen this painting, with its transparent tints, and nymphs caring for and disporting with the infant Bacchus, could not help being impressed with the unreal feeling that the scene engenders, and the enquiries spring, "Are they of earth? are they flesh and blood? would they be substantial to the touch?" Such is the skill and success of this picture of Mythology and Arcadia!

It was painted in 1865, when the Prince Imperial of France was as much the pride and tender care of the French nation, in his education, his amusements, and everything else, as the idolatrous ancients could suppose Bacchus to have been; a god himself, and the son of Jove. It is, therefore, more than likely that these circumstances, perhaps unwittingly, influenced the artist.

Ranvier was born at Lyons, in 1832. Studied under Janmot and Richard, won several medals, was decorated as Chevalier of the Legion of Honour in 1878.

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E. A. SAIN PINX.

GRAVURE, GOUPIL ET Cie

EXCAVATORS AT POMPEII.

Excavators at Pompeii.

(from the original painting in the gallery of the luxembourg.)

Édouard-Alexandre Sain, *Pinx.* Goupil & Co., *Gravure.*

CLEAR as the Italian atmosphere is this charming picture, with its impressive contrast of the dead Past and the living Present. These Italian girls going to and fro with their baskets of *débris*, although realistically painted, are yet so picturesque, and so graceful in pose and movement—a characteristic of the Italian peasantry—that they give a festal air to the scene of their toil. Yet beneath their feet lies the buried city of Pompeii, with its treasures of art, the memorials of its luxury and sensuality, and the crumbled remains of the few inhabitants that failed to escape on that dreadful night, eighteen centuries ago, when the Vesuvian volcano buried it deep in ashes. In addition to its pictorial charms, which stand confessed, this scene gives a truthful impression of the character of the work of excavation which is still in progress at Pompeii. The light, dry substance in which the city was engulfed was really favorable to its preservation, and is removed with facility. Some of the frescoes on the walls of the houses are probably as bright in color to-day as they were when the city was buried; but most of the important paintings have been transferred to museums.

In the background, in sullen majesty, looms up Vesuvius, a reminder of past and a menace of future calamities—a unique and effective adjunct of the peaceful, sunny scene which the artist has spread before us.

This picture, exhibited in the Salon of 1866, was honored with a medal, and was purchased by the State. M. Sain also received a medal in 1875, and was made a chevalier of the Legion of Honour in 1877.

H. SALMSON, PINX

GRAVURE, GOUPIL, ET Cie

THE ARREST IN PICARDIE.

FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY

The Arrest in Picardie.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

Hugo Salmson, *Pinx.* Goupil & Co., *Gravure.*

NEARLY the latest addition to the Gallery of the Luxembourg and one of the most popular paintings in that national collection, is, *The Arrest in Picardie.* The story is drawn in the main street of a rustic village in Picardie. A young woman by common rumour has been suspected of the atrocious crime of infanticide, and the dreadful time has arrived when the old woman, most prominent in charge of the morals of the community, has decided to denounce her to the authorities.

The Gendarme has been sent for, and in a matter of fact way, takes the unfortunate young creature into custody, whilst the Notary writes down evidence that he considers necessary in the case. The skilful grouping and the powerful dramatic interest thrown into this incident in humble life, bespeak the superior master. The children, wonder-struck, the brother dumb with awe, by the door of his mother's thatched cottage, the grief-stricken mother, the peasants gossiping in groups, and even the indifferent hen, all make a contrast to the old woman, who, in her terrible way makes her dreadful accusation against the overwhelmed girl. We can only hope that her suspicions will prove erroneous.

Salmson is by birth a Swede, but now a French citizen. He studied at the Academy of Arts, Stockholm, and afterwards under M. Compte of Paris.

AUGUST FREDERIC ALBRECHT SCHENCK, PINX.

GRAVURE. GOUPIL ET Cie

IN THE STUBBLE FIELDS.

IMP. LEMERCIER ET Cie PARIS ART

In the Stubble-Fields.

August-Frederic-Albrecht-Schenck, *Pinx.* Goupil & Co., *Gravure.*

A FAVOURITE theme, which the poets have so often sung, is the delights of pastoral life.

> O happy if ye knew your happy state,
> Ye rangers of the fields! whom Nature's boon
> Cheers with her smiles, and every element
> Conspires to bless.

The merchant, the professional man, the artisan, each alike turns with a sigh of desire from his confining pursuits within city walls, to the open air, the green hills bathed in sunlight and rendered more beautiful and peaceful by browsing flocks. Even gross old Falstaff, dying, "babbled o' green fields!" Well, next to the actual enjoyment of such pleasures, is the delightful suggestion of them which a faithful picture affords. What a treat our artist supplies in this exquisite bit of nature! The shepherd leans dreamily on his staff, relieved from care by his faithful dog; the sheep group themselves with a charming naturalness, and every line of the artist contributes to the perfect expression of their form and character. The group in the foreground is surpassingly fine. Wandering over the wide spaces of the picture, the eye of the spectator loses itself afar at the melting of the horizon and the sky, while the mind yields to delighful reveries. Though German born, the artist is a naturalized French citizen, and made his *début* in the Salon of 1855. His high rank as an animal painter is well sustained by this excellent work.

JAMES TISSOT, PINX.

GRAVURE, GOUPIL ET Cie

THE MEETING OF FAUST AND MARGUERITE.

FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY.

THE MEETING OF FAUST AND MARGUERITE.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

JAMES TISSOT, *Pinx.* GOUPIL & Co., *Gravure.*

AMONG the first-class artists who have given their talents to the illustration of Gœthe's grand tragedy of Faust, no one more happily illustrates it than Tissot.

The lines illustrated by the Luxembourg painting are from the street scene.

Faust (addressing Marguerite returning from Church).

Fair lady, let it not offend
That arm and escort I should lend.

Marguerite. I'm not a lady nor am I fair,
And can go home without your care.

Faust thus rebuffed, appeals to Mephistopheles for advice and aid; according to the terms of their wicked contract, who in his usual mocking vein replies:

Meph. * * * "She came directly from confession,
Of every sin absolved, for I,
Behind her chair was listening nigh;
So innocent is she indeed,
That to confess, she has no need.
I have no power o'er things so green."

Faust. And yet she's older than fourteen.

The story of the betrayal and its terrible and miserable results are well-known.

[Tissot's Biography will be found in the General History].

AUGUSTE TOULMOUCHE. PINX

GRAVURE. GOUPIL ET Cie

FORBIDDEN FRUIT.

Forbidden Fruit.

Auguste Toulmouche, *Pinx.* Goupil & Co., *Gravure.*

THE foibles of woman-kind, her courtships, anxieties, flirtations, society gatherings and domestic wifely home-life, have all in turn occupied this artist's care.

Forbidden Fruit, or rather Forbidden Books, was painted sixteen years ago (in 1865) and obtained for its Artist the decoration of the Legion of Honour. A "Covey" of mischievous young ladies have penetrated a portion of the Library, forbidden to young folks, and whilst one of them stands sentinel, with her ear at the key-hole to give warning of any one's approach, the others hurriedly scan passages from Balzac, Bayle, Boccaccio, Rabelais, Byron, Beranger, and other books generally forbidden to young ladies.

Toulmouche was born at Nantes in 1829, and studied under Gleyre; he received a third class medal as early as 1850, and a high class medal at the Exhibition of 1878. Quite a number of his best pictures are in American galleries.

A. VOLLON. PINX

GRAVURE. GOUPIL ET Cie

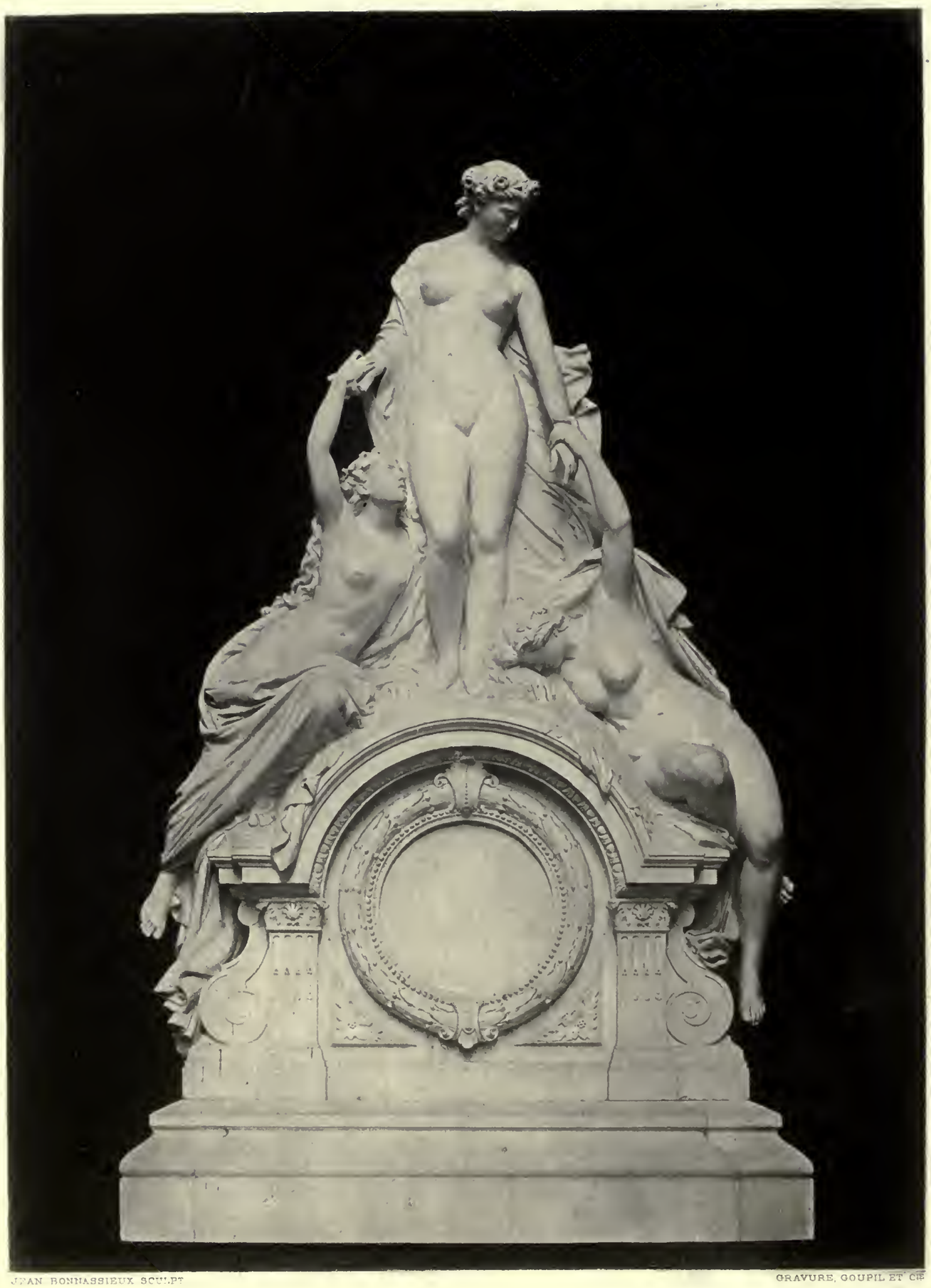
THE CHICKEN WOMAN.

The Chicken Woman.

Antoine Vollon, *Pinx.* Goupil & Co., *Gravure.*

VOLLON'S *Chicken Woman of Dieppe*, was his Salon picture of 1876. Born at Lyons in 1838, he studied at the Academy of Lyons. He went to Paris and made his début at the Salon of 1864, achieving immediate distinction. Edwin About, the great art critic, in writing of the Salon of 1864, says of Vollon: "Among the new names which the public has learned this year, I recommend to you especially, that of Vollon. His subjects are treated with decision, firmness and masterly freedom. The tones are just and true. This young man is truly strong." Since then he has been decorated more than once, and now is one of France's best artists.

The Chicken Woman is simply an embodiment of vigor and freedom. With her fish "creel" on her shoulders, she steps forth a perfect Amazon. We are tempted to quote the criticism of an American gentleman, which we accidentally overheard at the Paris Exhibition of 1878. He turned to his wife, on coming in front of Vollon's picture, and said, "Ain't she a buster?" Well, the remark is perhaps vulgar, but it is forcible, and a page of criticism could not better express the merits of the painting.



JEAN BONNASSIEUX SCULPT

GRAVURE, GOUPIL ET CIE

THE HOURS

THE HOURS.

(OVER THE CLOCK ON THE FRONT OF THE BOURSE AT LYONS.)

JEAN MARIE BONNASSIEUX, *Sculpt.* GOUPIL & Co., *Sculp.*

GRANDLY surmounting the splendid Bourse of Lyons, above the clock, is this group of *The Hours*, of which we present a fac-simile.

The three females symbolize the three phases of human life—the Past, the Present, and the Future. The work is one of infinite grace, the composition clear in outline and pure in conception.

The Future represents the idea of Hope budding into Reality.

The Present on the apex, hand in hand with the Past and the Future, represents Reality accomplished, Beauty perfected and Active Life.

The Past has descended from the pedestal and is regretfully surrendering herself to her eternal sleep, regretting the glorious pleasures she has left in the world behind.

A more perfect, pleasing and beautiful representation of the eternal drama of human life, has never been executed.

M. Bonnassieux's career has been especially brilliant, winning the grand prize of Rome for Sculpture in 1836, with his now celebrated Statue *Socrates drinking the Hemlock*, and subsequently the no less celebrated *Love Cutting his Wings*, which won the Medal of Honor at the Salon of 1842, and the double honor of the Luxembourg, after winning all the grades of the Legion of Honor, he was, in 1866, distinguished by the crowning honor of election as a member of the Institute.

H. M. A. CHAPU, SCULPT. GRAVURE, GOUPIL ET Cie

JOAN OF ARC AT DOMRÉMY.

FROM THE ORIGINAL SCULPTURE IN THE GALLERY OF THE LUXEMBOURG.

Joan of Arc at Domrémy.

(from the original statue in the gallery of the luxembourg.)

Henri-Michel-Antoine Chapu, *Sculp.* Goupil & Co., *Gravure.*

In the wonderful story of the "Maid of Orleans," there are many salient features for graphic and plastic representation, of which artists have not been slow to avail themselves. She has most frequently been presented in armor, riding at the head of troops, or on the field of battle, or at prayer before battle, or in some other situation connected with the fulfilment of her patriotic mission. But M. Chapu's beautiful statue takes us back to the time when she was still an obscure peasant girl in her humble home at Domrémy, where she heard the mysterious voices that summoned her to the rescue of her unhappy country. It is passing strange that voices with such an import should have been heard by a young, retiring, unlettered country girl; and it is greatly in her favor that the earliest of these mysterious communications, coming in her thirteenth year, enjoined upon her a virtuous and industrious life. The statue before us represents her at a period shortly preceding her public career, when the voices had grown clear and unmistakable. She is in the attitude of listening. The earnest absorption expressed in her calm face is emphasized by the clasped hands. The form is so simply and chastely treated, that no thoughts of its loveliness can withdraw attention from the beautiful and rapt soul which it so becomingly enshrines. The realism of the peasant garb, but serves to heighten the spirituality of the conception. The technic, though finished, possesses breadth and dignity. The statue was exhibited in plaster, in the Salon of 1870, and in marble at the Salon of 1872. M. Chapu has won the highest awards as sculptor, including the Grand Prize of Rome, and two Medals of Honour. He is an officer of the Legion of Honour.

EMILE CHATROUSSE, SCULPT

GRAVURE. GOUPIL ET Cie

THE CRIMES OF WAR.

FROM THE ORIGINAL MARBLE STATUE IN THE INSTITUTE DES BEAUX ARTS.

GEBBIE & CO.

The Crimes of War.

IN THE MUSEUM OF THE INSTITUTE OF BEAUX ARTS.

E. Chatrousse, *Sculp.* Goupil & Co., *Gravure.*

NDER the recollection of the terrible war which brought gay and brilliant Paris face to face with Famine and its consequences in all its most repulsive reality, M. Chatrousse has perpetuated his remembrance in this superb group, "The Crimes of War." Although (thanks to the progress of modern civilization) the identical miseries depicted by our Sculptor—Bondage, Rapine and Murder are no longer to be feared as practices in the wars of civilized nations, yet even now all three crimes are occasional in the hurrying demonic passions engendered of war, and sometimes occur beyond the control of the most humane commanders.

Each figure of the group is a success. The despairing figure of Bondage in the Father with the rope round his neck binding his arm, bespeak the badge of enforced Slavery. Still more powerful and feeling is the daughter deflowered. Shame, grief and despair are in every motion of that hidden face and prostrate form: and what shall we say of the murdered innocent?

Every humane beholder must instinctively turn from the contemplation of this group to the hope that the time will come as pictured by the poet when peace shall reign and men shall

"Beat their swords to plowshare blades,
To pruning hooks their spears.

No longer hosts encountering hosts
Shall troops of slain deplore,
We'll hang our trumpets in the hall
And study war no more."

It is creditable to the wisdom of the French ministry of Art Education that this noble group was purchased (at the salon of 1876 where it was first exhibited) for the Museum of the Institute of the School of Beaux Arts.

Ô vive image vray pourtraict de ton père
Dore or le coupe que ta bouche a pressé
Vous petits clos dans le sein de la mère
Puon double orgueil par le sang oppressé
CLOTILDE de SURVILLE 1861
854

JEAN GAUTHERIN, PINX.

GRAVURE, GOUPIL ET Cie

CLOTILDE DE SURVILLE.

FROM THE ORIGINAL MARBLE IN THE INSTITUTE DES BEAUX ARTS.

Clotilde de Surville.

Jean Gautherin, *Sculp.* Goupil & Co., *Gravure.*

THE lady celebrated in this exquisite group was a French poetess, born in Languedoc, in 1405. When but eleven years of age she translated so admirably one of Petrarch's Odes, that Christine de Pisan exclaimed, on reading it, "I must yield to this child all my rights to the sceptre of Parnassus." At the age of sixteen years Clotilde married Berenger de Surville, a young knight whom she ardently loved; but after seven years of wedded happiness, her husband fell in battle, and she was left a widow with a tender infant. M. Gautherin's work is in illustration of the following sweet and touching poem which the mother addressed to her little orphan. The translation is Longfellow's:

Sweet babe! true portrait of thy father's face,
Sleep on the bosom that thy lips have pressed!
Sleep, little one; and closely, gently place
Thy drowsy eyelid on thy mother's breast!

Upon that tender eye, my little friend,
Soft sleep shall come, that cometh not to me!
I watch to see thee, nourish thee, defend;—
'Tis sweet to watch for thee,—alone for thee!

His arms fall down; sleep sits upon his brow;
His eye is closed; he sleeps, nor dreams of harm;
Wore not his cheek the apple's ruddy glow,
Would you not say he slept on Death's cold arm?

Awake, my boy!—I tremble with affright!—
Awake, and chase this fatal thought!—Unclose
Thine eye but for one moment, on the light!
Even at the price of thine, give me repose!

Sweet error!—he but slept,—I breathe again;—
Come, gentle dreams, the hour of sleep beguile!
O, when shall he, for whom I sigh in vain,
Beside me watch to see thy waking smile?

M. Gautherin has endowed his marble with veritable life. The mother's tender smile and caressing touch, and the soft pulpy flesh of the infant, whose little form seems to move in gentle respiration, quite win our sympathy, and make us forget the sculptor's art. M. Gautherin was born at Chauvery-le-Châtel, in 1831, studied with Jouffroy, and made his *début* in the Salon of 1861.

The award of the Medal of Honor for sculpture in the Salon of 1879 was postponed for more than a week by the hesitation of the jury, who found great difficulty in deciding whether to bestow the prize on M. Gautherin or M. St. Marceaux, and although they ultimately gave it to M. St. Marceaux for his *Geni guarding the Secret of the Tomb*, yet the second medal to M. Gautherin was accompanied by the gratifying expression of their difficulty, and his sculpture was purchased by the State

F. JOUFFROY, PINX. GRAVURE, GOUPIL ET Cie

A YOUNG GIRL TELLING HER FIRST SECRET TO VENUS.

FROM THE ORIGINAL SCULPTURE IN THE LUXEMBOURG GALLERY.

A Young Girl Telling her First Secret to Venus.

(FROM THE ORIGINAL SCULPTURE IN THE GALLERY OF THE LUXEMBOURG.)

FRANCOIS JOUFFROY, *Sculptor.* GOUPIL & Co., *Gravure.*

JOUFFROY, one of France's greatest sculptors, was born at Dijon in 1806; won a medal as long ago as 1824, and second in the Prize of Rome in 1826, and The Grand Prize of Rome, 1832; Chevalier of the Legion of Honor, 1843, and the highest distinction, Member of the Institute, in 1856.

A Young Girl Telling her First Secret to Venus is a simple illustration of a custom of ancient Greece and Rome. Venus, or Aphrodite, was a goddess to whom women of those nations paid their constant worship, and the nude and beautiful worshipper whispers her hopes and fears to the statue of the goddess as faithfully as a young maiden tells her sins and transgressions at the present day to some holy confessor.

The worship of Venus, in its most exalted sense, was prayer for fruitfulness,—Aphrodite among the Greeks was deemed the mother or propagator of Universal Nature.

The other figures beyond are companion statuary in the Luxembourg, caught by the camera in photographing Jouffroy's statue.

GRAVURE, GOUPIL ET C^IE

LOVE TURNS THE WORLD AT HIS CAPRICE.

Love Turns the World at his Caprice.

Claudius Marioton, *Sculp.* Goupil & Co., *Gravure.*

"LOVE TURNS THE WORLD" is the subject of M. Marioton's masterpiece.

One of the characters in "Our Mutual Friend" is made to sing: "And O what a bright old song it is that O 'tis love, 'tis love, 'tis love that makes the world go round!" And yet the manner in which Love sometimes chooses to "make the world go round" is by no means a cheerful theme of song. It was, for instance, a caprice of Love that led the Trojan Paris to abduct the Grecian Helen; and as a consequence the world spun round with a humming speed for years thereafter; but the song that Homer sung upon that text is anything but merry.

But truly what a universal sway is wielded by the beautiful and guileless youth called Love! His votaries include the mightiest as well as the humblest, the wisest as well as the most ignorant of earth, and his power is unimpaired by any shock of fortune or lapse of time.

"The power of Love,
In earth, and seas, and air, and heaven above,
Rules unresisted with an awful nod;
By daily miracles declared a god:
He blinds the wise, gives eyesight to the blind,
And moulds and stamps anew the lover's mind."

M. Marioton's statue is scarcely less than a plastic poem. Perfect in form and replete with unconscious grace, its fine idealization gives it special value as a work of art. It was exhibited in the Salon of 1879.

CHARLES OCTAVE LEVY, SCULPT.

GRAVURE, GOUPIL ET Cie.

SARPEDON.

SARPEDON.

CHARLES OCTAVE LEVY, *Sculp.* GOUPIL & Co., *Gravure.*

SARPEDON, a son of Zeus, by Laodameia, and a brother of Clarus and Themon. He was a Lycian prince, and a grandson of Sarpedon the son of Europa.

In the Trojan war he was an ally of the Trojans, and distinguished himself by his valour.

Homer has furnished M. Levy with the idea for his sculpture, when Sarpedon's arrow kills his challenger, Tlepholemus:

"He said: both arrows at an instant flew;
Both struck, both wounded, but Sarpedon's slew.
Full on the boaster's neck the weapon stood,
Transfixed his throat, and drank the vital blood;
The soul disdainful seeks the caves of night,
And his sealed eyes forever lose the light.
Yet not in vain, Tlepholemus was thrown,
Thy angry barb; which, piercing to the bone
Sarpedon's thigh, had robbed the chief of breath,
But Jove was present, and forbade the death."—*The Iliad*, v. 814, &c.

Sarpedon recovered from this wound, and after aiding the Trojans valorously in many a conflict with the Greeks, was at last slain by Patroclus.

Apollo, by the command of Zeus, cleaned Sarpedon's body from blood and dust, anointed it with ambrosia, and wrapped it up in a perfumed garment. Sleep and Death then carried it into Lycia, to be honourably buried.

Charles Octave Levy is a young Parisian sculptor of great promise. He won a Medal for *Sarpedon* in the Salon of 1878. He was a pupil of Raymond Barthelemy.

RENÈ DE SAINT-MARCEAUX, PINX.

GRAVURE GOUPIL, ET Cie

GENI GUARDING THE SECRET OF THE TOMB.

FROM THE ORIGINAL SCULPTURE IN THE GALLERY OF THE LUXEMBOURG

Geni Guarding the Secret of the Tomb.

(In the Gallery of the Luxembourg.)

René de Saint-Marceaux, *Sculp.* Goupil & Co., *Gravure.*

ORROW, crime, love and hate are all covered in the grave. How many important secrets have been buried with the dead! What interests would ofttimes be served by a single word from lifeless lips! What good that word would do, what evil it might prevent, what comfort it would afford; to what schemes of ambition or of avarice it might minister! But no. The command of authority, the threat of power, the pleading of affection, all alike are futile to evoke that word, to move those still, white, crumbling lips.

On the other hand, how many secrets there are that, in justice to the dead, demand to be "interred with their bones!"

M. Saint-Marceaux's magnificent figure, so broadly and learnedly modelled, is instinct with a vitality akin to that witnessed in Michael Angelo's wonderful reclining figures on the Medicean tombs. The placid, passionless face and the unsleeping eyes, suggest the imperturbability of death. This triumph of plastic art was worthily crowned with the Medal of Honour in the Salon of 1879, and was purchased by the State.

A. M. VASSELOT, SCULPT.

GRAVURE, GOUPIL ET Cie

CHLOE.

FROM THE ORIGINAL SCULPTURE IN THE MUSEUM OF THE SCHOOL OF FINE ARTS, PARIS.

MA[illegible] OF FINE ART.

CHLOË.

(FROM THE MUSEUM OF THE SCHOOL OF FINE ARTS, PARIS.)

A. M. VASSELOT, *Sculp.* GOUPIL & Co., *Gravure.*

IN the fourth century after Christ, Longus, a Greek author, wrote a sweet pastoral story, entitled, "Daphnis and Chloë." It is a love story, illustrative of Burns' idea of superlative bliss:

"Oh happy state! where souls together draw,
Where love is liberty, and nature's law."

The best translation, (because, although a very free adaptation of circumstances, considerably varied in relating, the story is after all a translation), is St. Pierre's "Paul and Virginia," in the preface to which the author acknowledges his original model. If the reader will therefore substitute Virginia as the modern heroine of St. Pierre, for the original heroine Chloë, it will tend to familiarize the statue to those unfamiliar with the story of "Daphnis and Chloë."

They wander in a state of youthful innocence, over hill and dale, in the lovely Grecian lands where nature abundantly supplies their few wants, and the story is a picture of Arcadian simplicity, beautiful and poetical.

The "pose" chosen by the sculptor is illustrative of Chloë awaiting the coming of Daphnis after a brief separation. The face is in admiring contemplation of the beautiful landscape, and the unconscious loveliness of Chloë is admirably portrayed.

The sculpture was purchased by the French government from the Salon of 1878, and now adorns the Museum of the School of Fine Arts of Paris.

SPRING-TIME.

FROM THE ORIGINAL PAINTING BY P. PRUD'HON, IN THE COLLECTION OF THE DUC D'AUMALE.

THE ROMANCE À LA MODE.

FROM THE ORIGINAL PAINTING BY JULES WORMS, IN THE LUXEMBOURG GALLERY.

SAINT AUGUSTINE AND HIS MOTHER.

FROM THE ORIGINAL PAINTING BY ARY SCHEFFER, IN THE GALLERY OF THE LOUVRE.

LOVE AND RICHES.

FROM THE ORIGINAL PAINTING BY ANATOLE VÉLY.

AVENUE OF CHESTNUT TREES.

FROM THE ORIGINAL PAINTING BY THEODORE ROUSSEAU, IN THE GALLERY OF MADAME CASSIN.

EXCOMMUNICATION OF ROBERT THE PIOUS.

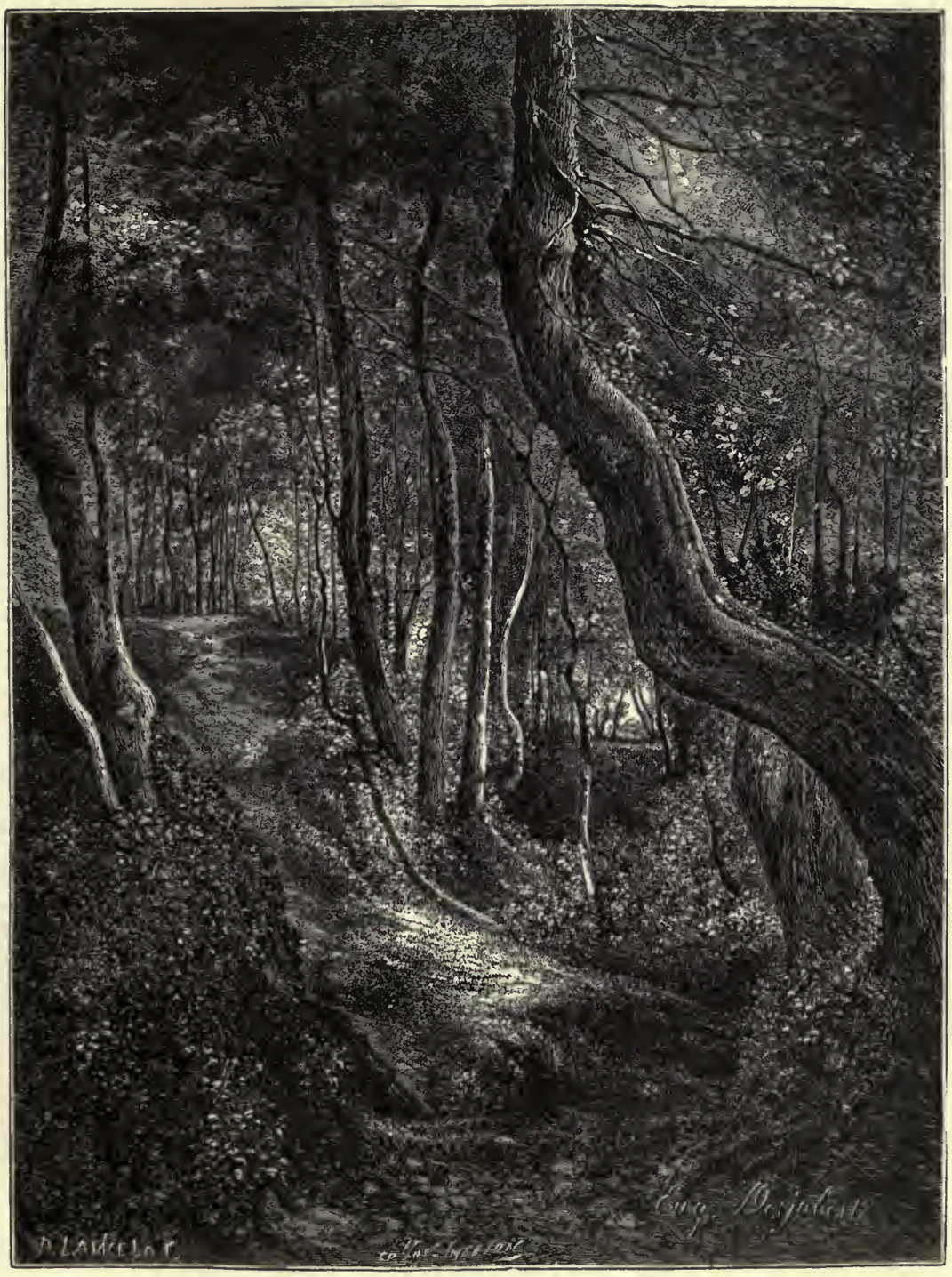
FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG, BY JEAN-PAUL LAURENS.

POPPIES.

FROM THE ORIGINAL PAINTING BY PHILIPPE ROUSSEAU.

THE CONVENT GARDEN.

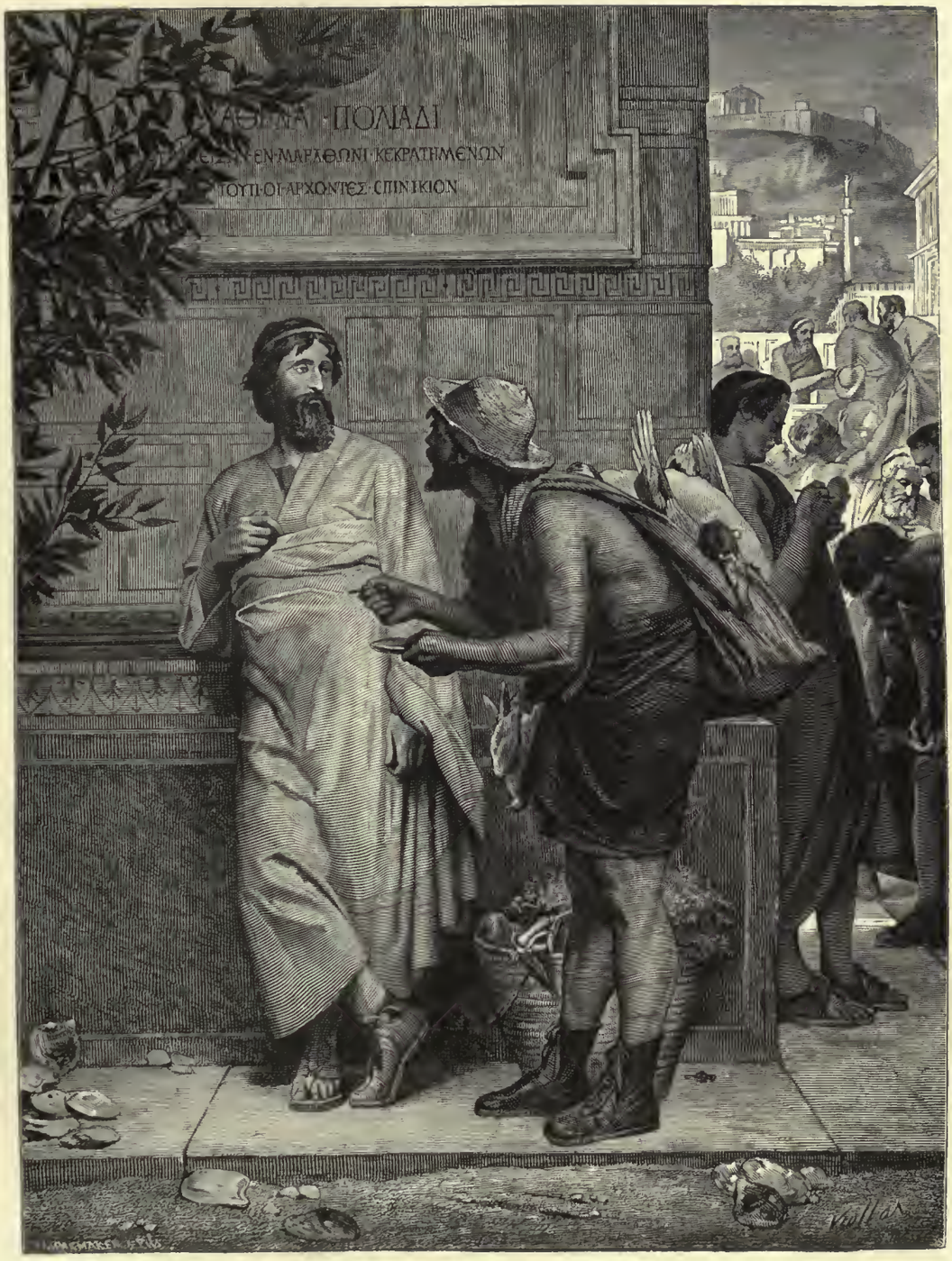
FROM THE ORIGINAL PAINTING BY PAUL-ALFRED DE CURZON.



IN THE FOREST.

FROM THE ORIGINAL PAINTING BY EUGÉNE DESJOBERT.

SEE DESJOBERT'S BIOGRAPHY
IN THE HISTORY.



ARISTIDES AND THE PEASANT.

FROM THE ORIGINAL PAINTING BY EUGENE-ERNEST HILLEMACHER.

RETURN OF THE FLOCK.

FROM THE ORIGINAL PAINTING BY JEAN-FRANCOIS MILLET IN THE GALLERY OF M. GEORGES PETIT.

THE LAST DAY OF CORINTH.

FROM THE ORIGINAL PAINTING BY TONY ROBERT-FLEURY IN THE GALLERY OF THE LUXEMBOURG.

A KID FEEDING ON FLOWERS.

FROM THE ORIGINAL PAINTING BY PHILIPPE ROUSSEAU IN THE GALLERY OF THE LUXEMBOURG.

FUNERAL IN THE COLUMBARIUM OF THE HOUSE OF THE CÆSARS.

FROM THE ORIGINAL PAINTING BY HECTOR LE ROUX IN THE GALLERY OF THE LUXEMBOURG.

TWILIGHT IN NUBIA.

FROM THE ORIGINAL PAINTING BY NARCISSE BERCHÈRE, IN THE LUXEMBOURG GALLERY.

SEE BERCHÈRE'S BIOGRAPHY
IN THE HISTORY.

THE TWO FOSCARI.

FROM THE ORIGINAL PAINTING BY L. L. GOUPIL.

SEE GOUPIL'S BIOGRAPHY
IN THE HISTORY.

THE BLUE MOSQUE.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF MME. F. DE LANGE, PARIS, BY JULES LAURENS.

SEE LAURENS' BIOGRAPHY
IN THE HISTORY.

SHEEP AND LAMBS.

FROM THE ORIGINAL PAINTING IN THE MUSEE WICAR, LILLE, BY CHARLES JACQUE.

SEE JACQUE'S BIOGRAPHY
IN THE HISTORY.

THE MOWER.

FROM THE ORIGINAL PAINTING BY W. A. BOUGUEREAU.

SEE BOUGUEREAU'S BIOGRAPHY
IN THE HISTORY.

DEATH OF ARCHIMEDES.

FROM THE ORIGINAL PAINTING BY GUSTAVE COURTOIS, IN THE GALLERY OF BARON LIONEL ROTHSCHILD.

JANUARY, IN BRITTANY.

FROM THE ORIGINAL PAINTING BY CAMILLE BERNIER, IN THE GALLERY OF THE LUXEMBOURG.

THE AWAKENING: ENCAMPMENT OF PILGRIMS ON MOUNT SAINT-ODILE.

FROM THE ORIGINAL PAINTING BY GUSTAVE BRION.

NAIAD.

FROM THE ORIGINAL PAINTING BY JEAN-JACQUES HENNER, IN THE GALLERY OF THE LUXEMBOURG.

AT THE SPRING.

FROM THE ORIGINAL PAINTING BY FEYEN-PERRIN.

SEE FEYEN-PERRIN'S BIOGRAPHY
IN THE HISTORY.

YOUNG GIRL WATCHING COWS.

FROM THE ORIGINAL PAINTING BY JULES ADOLPHE BRÉTON.

ON THE CLIFF.

FROM THE ORIGINAL PAINTING BY ÉMILE VAN MARCKE.

THE SOAP BUBBLES.

FROM THE ORIGINAL PAINTING BY CHARLES CHAPLIN, IN THE GALLERY OF THE LUXEMBOURG.

THE LAST DAY OF MADAM ROLAND'S CAPTIVITY.

FROM THE ORIGINAL PAINTING BY JULES GOUPIL, IN THE GALLERY OF THE LUXEMBOURG.

A STREET IN JERUSALEM.

FROM THE ORIGINAL PAINTING BY LEON JOSEPH BONNAT, IN THE GALLERY OF M. PASCAULT, PARIS

THE DAY OF THE DEAD.

FROM THE ORIGINAL PAINTING BY PIERRE-AUGUSTE COT.

SEE COT'S BIOGRAPHY
IN THE HISTORY.

THE BETROTHAL PROCESSION.

FROM THE ORIGINAL PAINTING BY ISIDORE PATROIS IN THE GALLERY OF THE LUXEMBOURG.

THE TOILET.

FROM THE ORIGINAL PAINTING BY LOUIS MARIE BAADER.

THE WOOD CUTTER OF SENLISSE.

FROM THE ORIGINAL PAINTING BY L. G. PELOUSE IN THE GALLERY OF M. PARISSOT.

AUTUMN.

FROM THE ORIGINAL PAINTING BY HENRI PILLE.

THE KISS.

FROM THE ORIGINAL PAINTING BY ALFRED LOULET.

SEE LOULET'S BIOGRAPHY
IN THE HISTORY.

THE RECRUITING PARTY.

FROM THE ORIGINAL PAINTING BY JULIEN LE BLANT.

THE BASKET MAKER.

FROM THE ORIGINAL PAINTING BY ARMAND HEULLANT.

SEE HEULLANT'S BIOGRAPHY
IN THE HISTORY

THIRST: PRISONERS IN MOROCCO.

FROM THE ORIGINAL PAINTING BY BENJAMIN CONSTANT.

THE ANTE-CHAMBER OF MONSEIGNEUR.

FROM THE ORIGINAL PAINTING BY JEHAN-GEORGES VIBERT.

A WEDDING IN BOURGOGNE IN THE EIGHTEENTH CENTURY.

FROM THE ORIGINAL PAINTING BY A. PERRET.

AUTUMN.

FROM THE GROUP IN TERRA COTTA, BY CLAUDE-MICHEL CLODION, IN THE PALACE OF SAN DONATO, FLORENCE.

CLOCK, IN WHITE MARBLE.

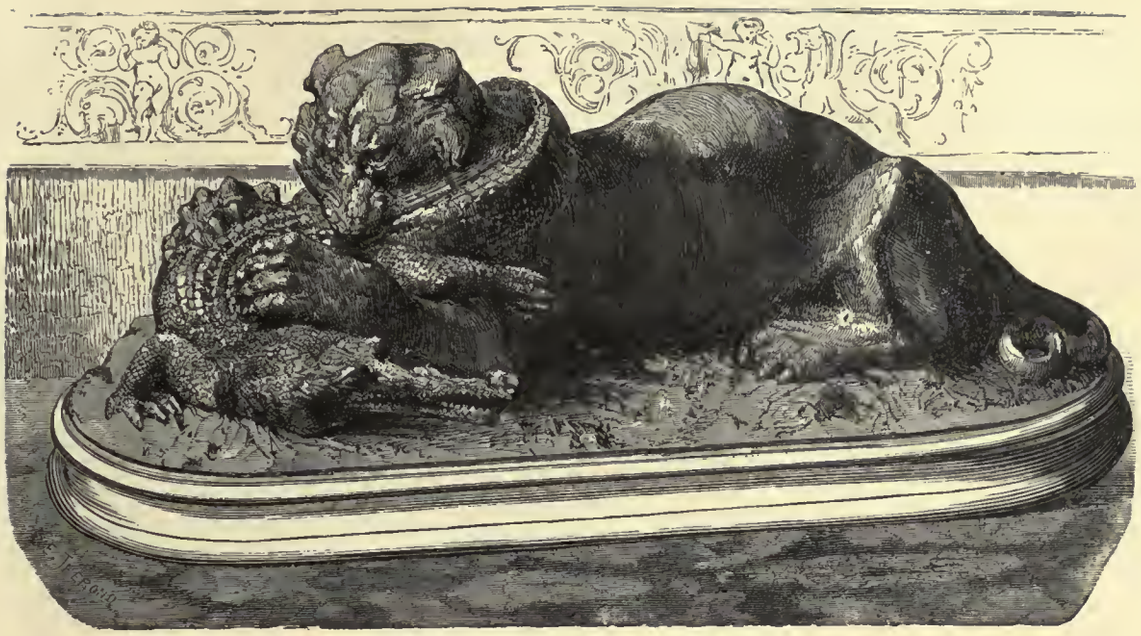
FROM THE ORIGINAL BY AUGUSTIN PAJOU, IN THE PALACE OF SAN DONATO, FLORENCE.

MERCURY.

FROM THE ORIGINAL BRONZE BY F. RUDE, IN THE GALLERY OF MADAM THEIRS.

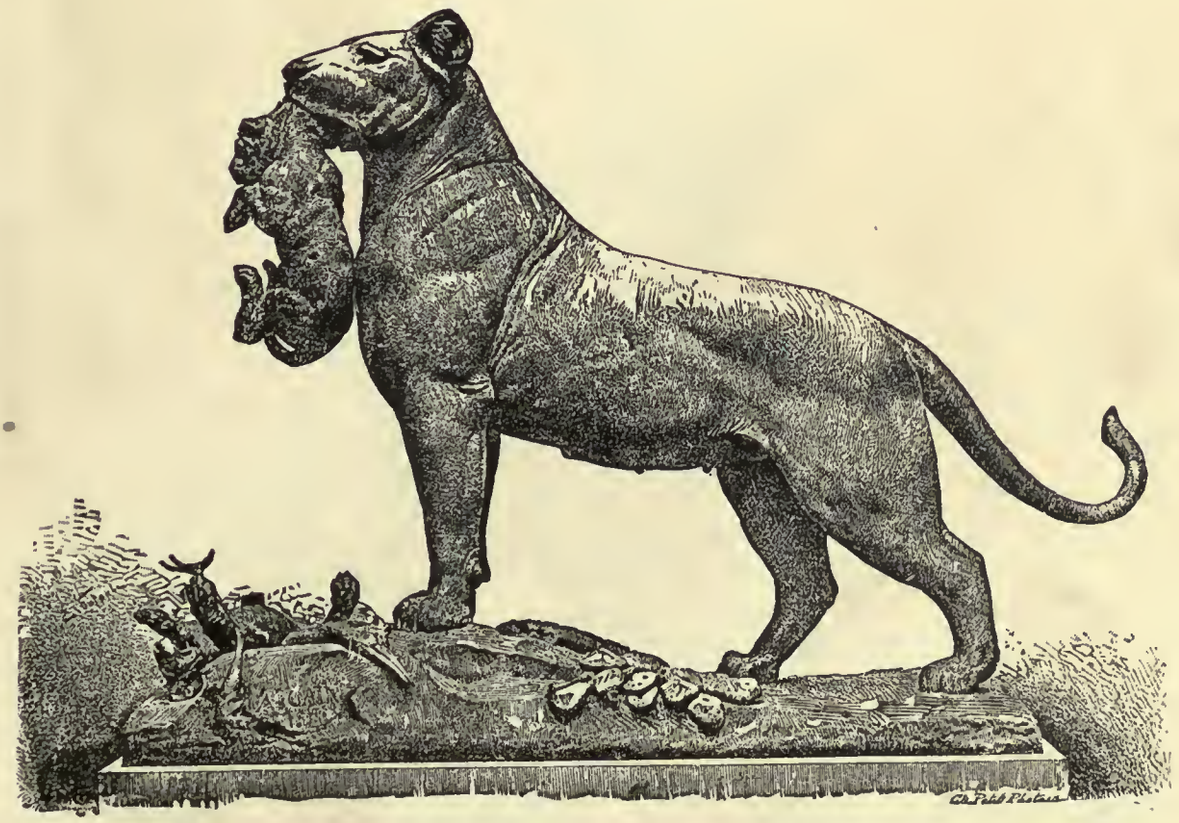
SAINT SÈBASTIEN.

FROM THE ORIGINAL MARBLE BY J. GAUTHERIN, IN THE MUSEUM OF THE INSTITUTE BEAUX ARTS.



TIGER DEVOURING A CROCODILE.

FROM THE ORIGINAL (BRONZE) BY ANTOINE-LOUIS BARYE, IN THE GALLERY OF THE LUXEMBOURG.



LIONESS CHANGING HER HOME.

FROM THE ORIGINAL SCULPTURE BY AUGUSTE-NICOLAS CAIN.

THE LION OF BELFORT.

FROM THE ORIGINAL SCULPTURE BY FREDERIC AUGUSTE BARTHOLDI.

KING PEPIN LE BREF IN THE ARENA.

FROM THE ORIGINAL SCULPTURE BY JULES ISÁDORE BONHEUR.

THE VANQUISHER.

FROM THE SCULPTURE IN THE LUXEMBURG, BY FALGUIÈRE.

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